

THE
ART of RHETORIC
MADE EASY:
OR, THE
ELEMENTS of ORATORY
Briefly stated, and fitted for the Practice of
The STUDIOUS YOUTH of
Great-Britain and Ireland:
In TWO BOOKS.

The FIRST comprehending the PRINCIPLES of
that excellent ART, conformable to, and supported by the
AUTHORITY of the most accurate ORATORS and
RHETORICIANS, both ANCIENT and MODERN, *viz.*

ISOCRATES,
ARISTOTLE,
CICERO,
DIONYSIUS *Halicarnass.*
QUINTILIAN,
VOSSIUS,
PETRUS RAMUS,
CYP. SOARIUS,
AUD. TALÆUS,
DUGARD,

FARNABY,
BUTLER,
SMITH,
WALKER,
BURTON,
BLACKWALL,
LOWE,
ROLLIN,
A. B. of CAMBRAY,
MESS. de PORT-ROYAL, &c.

The WHOLE being distinguished into what is necessary to be
repeated, and what may be made only Matter of *Observation*.

The SECOND containing the SUBSTANCE of
LONGINUS's celebrated TREATISE on the SUBLIME.

In BOTH which all *Technical Terms* are fully explained,
with their *Derivations*, and proper *Examples* applied to de-
monstrate and illustrate all the TROPES, FIGURES, and
FINE TURNS, that are to be met with, or imitated, either
in the SCRIPTURES, CLASSICS, or other polite WRITINGS
as well *Oratorial* as *Poetical*.

The Second Impression Corrected and Improved.

By JOHN HOLMES, *Master of the*
Publick GRAMMAR-SCHOOL, in Holt, Norfolk.

L O N D O N :

Printed for and sold by C. HITCH, and L. HAWKS, in *Pater-noster Row*, and the Booksellers in *Cambridge, Norwich and Dublin.*

M D C C L V.



INSCRIPTION.

To the WORSHIPFUL,

ROBERT SALUSBURY, Esq; Prime-
Warden,

With the other Worthy WARDENS of the Wor-
shipful Company of FISHMONGERS,
LONDON, *viz.*

Mr. SAMUEL RODBARD,

Mr. JOHN ROWE,

Mr. OBADIAH JONES,

ALEXANDER SHEAFE, Esq;

Mr. JOHN TOWERS.

And to the rest of the GENTLEMEN of the
Court of ASSISTANTS of the said Com-
pany; Governors of Sir JOHN GRESHAM's
Free Grammar-School at Holt, in Norfolk: *viz.*

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Mr. JOHN JONES,
Mr. SAMUEL TOWERS,
Mr. JOHN CARTWRIGHT,
Mr. CALEB WHITE.*

This Treatise of RHETORIC,
OR, THE
ELEMENTS OF ORATORY,

For the Compleating of YOUTH in their *Grammatical Knowledge*, and their further Instruction in the Excellent Art of SPEAKING WELL and WRITING ELEGANTLY, in their *own* or either of the *Learned LANGUAGES*,

Is humbly Incribed by
YOUR WORSHIPS
Faithful, Obliged, and
Most Obedient Servant,

J. HOLMES.

AMPLISSIMIS ERUDITISSIMISQUE
VIRIS,

Reverendo admodum in Christo Patri ac Domino
D. THOMÆ HAYTER,
EPISCOPO NORVICENSIS,
NEC NON

Præclaro Humanissimoque
D. JOSEPHO ATWELL, D. D.
Ejusdem Diæceœos CANCELLARIO,
S. P. D.

JOANNES HOLMES.

QUONIAM Naturâ tena-
cissimi sumus omnes eorum,
quæ rudibus Annis percipimus;
et quia, ad parandam bonam Ju-
ventuti Mentem, plurimum ha-
bet Momenti, Gustum optima-
rum Rerum protinus in seviſſe te-
neris Animis; Hoc Opus, DIG-
NISSIMI ORNATISSIMI-
que VIRI, in Scholarum U-
sum jamdudum institui: nempe
TRACTATUM ORATORI-
UM ex diversorum *Rhetorum*, il-
lorumque neque unius Ætatis nec
Regionis, Officinis depromptum.

A 2

In

DEDICATIO.

In quo formando expoliendo-
que non Nihil Operæ Oleique
consumpsi ; et (quod olim vestris
Antecessoribus, νῦν εὐλογημένοις τῷ θεῷ τῷ πατέρε, Matt. xxv. 34. humiliter
obtuli) nunc *de novo* Vobis, **VE-
NERANDI DOMINI**, sum-
mâ cum Reverentiâ humillimè
DO, DICO, DEDICO.

Liber enim, si me non fallit Au-
gurium, qui *Artificium Dicendi*
à Veteribus traditum, *legitimâ*,
jucundâ, *facillimâ*, ac quasi *com-
pendiariâ* **METHODO** breviter
explicabit, atque inde fortasse ad
Eloquentiæ Studium ornatè lo-
quendi cupidos inflammabit, ad
*Vos, Domini, qui tot Ecclesiis et
Ludis Literariis præsidentis, in-
gratus venire nequaquam poterit.*

Ne verò cuilibet importuno
et Rerum malo *Æstimatori Au-
thor,*

DEDICATIO.

thor, ut qui Libellum Scholasticum talibus dedicat, temerarius videatur ; sciatis, obsecro,
AMPLISSIMI DOMINI,
quod non modò *Liber* hoc *ipse* postulabat, sed *Personæ meæ* nihil convenientius esse ducebam :
Imò Officio meo defuisse censeri possem, si alibi illius mihi quæsivissem patronos. Quid enim decentius, aut quid æquius, quam ut vobis, qui *Juventutis HOLTENSI in GYMNASIO* liberalibus Studiis Operam dantis Institutionem mihi, per *Licentiam* vestram, committitis, non solùm Negotii, verum etiam Otii mei, quantumvis licet exigui, aliquam redderem Rationem? Porrò autem illud nunc eo libentiùs facio, quod hoc meæ erga vos *Observantiae Testimoni-um*

DEDICATIO.

um haud illaudabile aut απροσδιόνυσον,
ut aiunt, fore arbitror; Nihil
metuens, ne, dum eam in Rem
hâc Occasione, non arreptâ, sed
ultra oblatâ, utor, in Arrogan-
tiæ aut Temeritatis Suspicionem
apud vos incidam: quasi levia,
nec Titulis neque Gravitati ves-
træ convenientia, fint, quae in
hoc Opere continentur.

Quatenus enim ad *Subjectum*
nostrum, PRÆSUL ORNA-
TISSIME, Si nihilà Deo *Oratione*
melius accepimus, quid tam
dignum Cultu ac Labore duca-
mus, aut in quo malimus præ-
stare hominibus, quàm quo ipsi
Homines cæteris Animalibus
præstant? --- Quòd si *Orationis*
tanta Præstantia est, DIGNIS-
SIME CANCELLARIE, non
potest non maxima esse Dignitas
RHE-

DEDICATIO.

RHETORICÆ, quâ ornandæ
Orationis Doctrina continetur.

Ad Juventutis studiosæ, quæ in
Spem Patriæ adolescit, *Oratio-*
nem formandam, jamdudum
utriusque *Linguæ Doctorum*
GRAMMATICAS Erudito
Orbi exposui; qui, Supremo Nu-
mine favente, benigniter eas ac-
ceperunt, magnoperè compro-
bârunt, et undique coemendo
remuneraverunt: Quamobrem
planè ita confido, ut, volente
itidem **DEO** cuius Nutu omnia
reguntur, aliquo etiam nunc Lo-
co finant apud eos esse Lucubra-
tiones elaboratas has nostras,
quæ ad *ornatè DICENDI*
ARTEM pertinent, et quas
sub vestris potissimum amplis et
auspicatissimis Nominibus in eo-
rum Manus pervenire volui.

Nec

DEDICATIO.

Nec minus quoque spero quod
hilari illas Vultu, PRÆSTANT-
TISSIMI MECÆNATES,
etiam vos ipsi admittetis. Quod
profecto facietis, nisi me fal-
lunt omnia.

Susurros Invidorum, et ma-
lignos Sermones Malevolorum,
prorsus spernere decrevi ; Judi-
cio *Vestri*, ac *Bonorum*, quibus
Religio, Leges, Otium commune,
Sapientiae Doctrinæque Studia
sunt Cordi, Præsidio satis tutus.

DEUM ter optimum maxi-
mum suppliciter veneror, ut om-
nia vestra, DIGNISSIMI VI-
RI, Consilia fortunet, et hic,
aucto indies Nominum vestro-
rum Splendore, Vos diu Patriæ,
Ecclesiae, *Norfolciensi Comita-*
tui, *Scholæque nostræ*, salvos et
superstites esse velit.

Dabam HOLTII, nunc denuò, Calendis ipsis
Januarii, Anno Salutis Humanæ, 1755.

THE
P R E F A C E.

To the LEARNED INSTRUCTORS,
and STUDIOUS YOUTH of Great-
Britain and Ireland.

AS some Account of every *Work*,
that's made publick, is always
expected to be given, you have here,
Gentlemen, bumbly offer'd to you,
THE ART OF RHETORIC, or,
The Elements of Oratory, not only
collected and composed from the whole
Body of Orators and Rhetoricians an-
cient and modern, but accompanied
likewise with Examples from the Clas-
sics and Scriptures, and briefly com-
priz'd in a Short, Plain, Comprehen-
sive and Regular Method.

Here, Young Gentlemen, you'll meet
with the *Precepts*, *Animadversions*,
Remarks, and *Hints* of ISOCRATES,
ARISTOTLE, CICERO, QUINTI-
LIAN, LONGINUS, and others of
the Ancients; together with VOSSIUS,

The P R E F A C E.

RAMUS, FARNABY, and all the principal Modern Rhetoricians: Whose Rules are all along supported, demonstrated, and illustrated by Instances taken from the flowery Fields of the Poets, Orators, and Historians; For, as Lucretius says,

Floriferis ut Apes in Saltibus omnia libant,
Omnia nos itidem depascimus aurea Dicta.

Whence may appear what Grace and Beauty are to be met with in FIGURES, what Delight and extensive Significancy are contain'd in TROPES, what nervous Force and harmonious Pith we experience in REPETITIONS or Turns, and what Power and inexpressible Influence of Persuasion in proper PRONUNCIATION and consonant Action. In short, you have here a brief and lively Representation of Universal Eloquence; from which you may easily and readily, with a little Pains, understand all the Oratorial Beauties of Excellent Writers, and, when understood, make 'em your own by frequent Composition and an attentive sedulous Imitation.

O B J.

The P R E F A C E.

O B J. But are there not *Rhetorical Treatises* enough already extant for this Purpose? What Occasion have we then for your's?

ANSW. 'Tis own'd there are enough, and some of 'em exceedingly good in their Way, but not One, that I've had the Happiness to meet with, in every Respect adapted to the Capacity, or fitted for the Use, of Youth in Grammar Schools; especially in this Day, when School-Boys are expected to be led, sooth'd, and entic'd to their Studies by the Easiness and Pleasure of the Practice, rather than by Force or harsh Discipline drove, as in Days of Yore. For while some of them are too Copious in Things not so immediately the Concern of Boys at School, most are too Brief in Things really necessary for Youth to be inform'd of, and none at all so happy or methodical as to distinguish between One and T'other.

These Deficiencies, Gentlemen, I've endeavour'd to remedy in the following Manner.

The P R E F A C E.

FIRST, That we might always keep in View the glorious and extensive Plan of the Ancients, strict Care has been taken to follow their Method entirely, and (by leaving out the copious Parts of their Works, which were principally design'd as Models for Men and Proficients, tho' jumbled together by modern Rhetoricians among their Precepts for the Use of Boys) to extract from them all the Terms we make use in our Divisions and Sub-divisions of the Art. These are all along supported by Annotations in their own Words; by which means the sedulous Youth may not only imbibe their Scheme of Oratory, but be made somewhat acquainted with their Style before it would otherwise have been his Time, and be thereby perhaps encourag'd and allur'd hereafter to a thorough Perusal of their inimitable Writings.

SECONDLY, That Nothing might be wanting that's necessary for the young Scholar to be here inform'd of, or what perchance he cannot obtain elsewhere

The P R E F A C E.

without abundance more Trouble, I have not only inserted those Tropes, Figures, and Repetitions, which the learned and judicious Mr. BLACKWALL with his Followers call the Chief and Principal, but likewise all others, great and little, the less useful as well as the more useful; however with this Caution, that they're distributed according to their several Degrees of Merit and Distinction. So that, Young Gentlemen, you'll meet with here about 250 Figures, &c. that is all, and indeed many more, than all that are treated of in any other One Book, as may readily be perceived by the Index. I have likewise given more Examples to 'em, from the Classics and Scriptures, than perhaps you'll find in all the Rhetoricians put together: Which last was thought proper to be done, to the end that in going thro' the Book, in order to infix 'em in the Memory, the Learner might mark out the Examples in his School-Authors, as well as in his Septuagint, his Latin or Greek Testament, his Latin or English Bible;

The P R E F A C E.

Bible; the Examples from Scripture being mark'd only Chapter and Verse for this very Purpose, as also to keep the Volume from swelling, and thereby to save Expence. In marking which I have been very exact, and hope my Printer has been so too.

THIRDLY, As to Method, That a proper Distinction may be made between Things of ordinary Use and such as are rare and extraordinary, I propose Nothing to be got by Heart but the Principal Matters which are printed in the largest Character, the Lines set at a greater Distance, and mark'd with A, B, C, &c. All which should be brought into Practice and explained by the Examples annex'd, as the Learner goes on. The Chief Tropes, Figures, and Repetitions, for the more easy attaining and the longer retaining them in Memory, are briefly defined and comprized each in one Verse, in this large Character. The rest may be most readily found on Occasion by the INDEX, where they're describ'd and explain'd;

The P R E F A C E.

plain'd; which, with all other Things of less Moment, must be left to the industrious Teacher, whose Duty it will be at proper Times to put his Scholars upon perusing and understanding them: without which Diligence in the Master, we all too, too well experience what prodigious Readers and mindful Students most School-Boys are.

The Contents or Heads of the Parts in the First Book are wrote by Way of Question, to the end they may be so made use of at any Time when the Teacher thinks proper.

THUS much concerning BOOK I. which when I had finished, there still seemed to be something wanting towards perfecting a Compleat Compendium of Rhetoric, and that was, To point out to the young Student The Height and Excellency of good Writings. To perform which, I humbly conceive Nothing could be more properly introduced than the Substance of the Celebrated LON-
GINUS on the Sublime. This therefore I have proposed for BOOK II.

and

The P R E F A C E.

and to be, as it were, a Crown to the Whole.

The Difference of Quantity and Accent among the Greeks has occasioned the Names of some of the Figures, &c. to be pronounced differently by different Authors; to prevent Ambiguity in which for the Future, I have accented them all as they are now generally pronounced, in the INDEX at the End, which be pleased to consult upon this and every other Occasion.

VALETE.

P. S. But here I must not forget to pay my grateful Acknowledgements to my Worthy and Learned Friends, the present VISITORS of *Heli School*, viz. The Hon. Sir JACOB ASTLEY, Bart. The Hon. Colonel AUGUSTINE EARLE, Dr. EDMOND NEWDIGATE, M. D. Mr. WILLIAM BRERETON, Gent. Mr. BENJAMIN SEEL, Gent. The Rev. Mr. JOHN SPRINGOLD, Rector of *Wiveton*, The Rev. Mr. JOSEPH LANE, Rector of *Saxlingham*, and The Rev. Mr. JOHN GIRDLESTONE, Rector of *Cley juxta Mare*.

For their kind Recommendation and Encouragement of the Sale of my Books, having within a few Years sold about *Six Thousand* Latin Grammars, and near *Four Thousand* Greek Grammars, with, This *Treatise*, and the *rest*, in due Proportion.

HOLT, JANUARY 1st. 1755.

J. H.



THE

ART of RHETORIC

MADE EASY, &c.

BOOK I.

INTRODUCTION.

Of RHETORIC and it's PARTS.

What is Rhetoric? What is it's Principal End? What is it's Chief Office? What is the Subject it treats on? How many Parts hath Rhetoric? Read the Reason. Read from whence Rhetoric derives it's Name.

A.



HETORIC is the Art of Speaking or Writing well and ornamentally on any Subject.

It's Principal End is to Instruct, Persuade, and Please.

It's Chief Office is to seek what may be most conducive to Persuasion.

B. The Subject it treats on is any Thing whatever; whether it be Moral, Philosophical, or Divine.

B

The

2 RHETORIC MADE EASY, or

The *Parts* it consists of are four, *viz.*
INVENTION, DISPOSITION,
ELOCUTION, and PRONUN-
CIATION.

Because

ANNOTATIONS.

OBSERVATION I.

THE DIGNITY AND USEFULNESS OF ORATORY will appear, if we consider, 1. *Quod semper floruit & dominata est in omni libero Populo.* 2. *Quod nihil est auditu jucundius Oratione ornata Verborum Luminibus.* 3. *Quod nihil est tam magnificum, ac potens, quam Animos Hominum Oratione convertere.* 4. *Constituta maximis de Rebus explicat.* 5. *Laudat bonos, vituperat malos.* 6. *Hortatur ad Virtutem, revocat à Vitiis.* 7. *Languentes Animos excitat, effrænatos coerget. Fraudem Hominum ad Perniciem, Integritatem ad Salutem vocat.* 8. *Et ne quis eā abutatur, cum Probitate conjungenda est.* Cyp. Soarius, in Rhet. Tab.—**I**SOCRATES, in Praise of Eloquence, says, Οὐτοὶ γὰρ καὶ τερὶ τῶν δικαιῶν, καὶ τερὶ τῶν αδίκων, καὶ τῶν αἰσχεῖν καὶ τῶν καλῶν ἐνομοθέτησεν, ὡν μη διαταχθέντων, ἐπεὶ ἀνοίοις τε ἡμεῖν οἰκεῖν μετ' ἀλλήλων. Τέτοι καὶ τὰς κακὰς ἐξελέξχομεν, καὶ τὰς ἀγαθὰς ἐκωμαδήσομεν. Δια τέτοι τὰς τε ανοήτας παιδεύομεν, καὶ τὰς Φρονίμως δοκιμάζομεν. Μετά τέτοι καὶ τερὶ τῶν αἰνομενῶν σκοπεύεθα, καὶ τερὶ τῶν ἀμφισβητούμενων αγανθόμεθα, 'Twas this that first form'd

Laws concerning Things just and unjust, honourable and dishonourable; without which stated Distinction, Human Society could never have subsisted. By this too it is that we praise and honour good Men, and vituperate and condemn the Bad. By this we instruct the Ignorant, and find out the Knowing. By this we investigate Things unknown, and determine of Things disputable. *Orat. 3. ad Nic.*—*Neque vero mibi quidquam præstabilius videtur, quam posse dicendo tenere Hominum Cœtus, Mentes allucere, Voluntates compellere quo velit; unde autem velit, deducere.* Cic. de Orat. 1. 1. §. 8.

OBS. II. **T**HE LIMITS OF ORATORY. All Arts and Sciences have their proper Bounds, except Rhetoric and Logic; thus the Limits of *Physic* are Diseases and Wounds: *Sed Materiæ Logicæ & Rhetoricæ, sunt omnia, quæ in Disputationem cadere possunt, & quævis Quæstio ad dicendum proposita.* Hence it is that ARISTOTLE defines Rhetoric thus, 'Εσω δὲ ή 'Ρητορική, δύναμις, τῷ ἔκαστοι, τὰ δευτέρα τὸ ἐπιχόμενον πιθανόν, Let Rhetoric then be the Faculty of perceiving

ELEMENTS OF ORATORY. 3

Because all that an *Orator* has to do is, *Argumenta invenire, Inventa disponere, Disposita exornare, & Exornata pronunciare*, viz. To *Invent* proper Arguments; To *Dispose* of 'em in a right *Method*; To *Adorn* 'em with beautiful *Tropes, Figures, and fine Turns*; and To *Pronounce* 'em with the *Ornaments of Utterance and Action*.

Rhetoric

ANNOTATIONS.

ceiving what will be most conducive to Persuasion on every *Subiect* whatever. And *CICERO* and *QUINTILIAN* follow him. *Quæ sit Materia Rhetorices? Quidam Argumenta persuasibilia, quidam Civiles Quæstiones, quidam Materiam ejus totam Vitam vocant. Ego judico, Omnes Res, quæcunque ei ad dicendum subiecta erunt.* *Quint. Inst. 1. 2. c. 21. Vis Oratoris est, ut omni de Re, quæcunque sit proposita, ornata ab eo copiosè dicatur.* Cic. de Orat. 1. 1. 6. For which *PETERUS RAMUS* and others censure them thus; *Dicitis ergo Oratorem omnibus Artibus & Virtutibus ornatum esse oportere, Dialecticis, Ethicis, Physicis, Legibus, Historiis; unde non Homo ex Homine genitus, sed Deus quidam è Cælo delapsus in Terras esse videatur: Sed definiendum Oratorem ex Artis ejus propriâ judico Materia. Distinguendum igitur Rhetoricæ Materia à cæterarum Artium Materia. Inventio, & Dispositio, Logicæ Artis sunt; Puritas autem Sermonis, & Elegantia, Grammaticæ: Quid ergo Rhetoricæ relinquetur? Eloctio & Actio. Hæc enim Rhetoricæ Virtus & propria & sola est, ut*

possit *Troporum Luminibus variare, Insignibus Figurarum exornare, Modulatione Vociis permulcere, & Dignitate Gestus excitare.* *Ram. Schol. in Cic. l. 1.* He goes on, *Llib. 3. At Rhetorica, dicitis, sine his Inveniendi & Disponendi Partibus perfecta esse non potest. Id verò falso est. Potest enim Puer cum à Grammaticis discesserit, Tropos & Figuras in Poetis & Oratoribus intelligere, & cum Dignitate pronunciare; quod solum Rhetoricæ est. But CICERO had before precluded the greatest Part of RAMUS's Argument thus, Si cuiquam nimis infinitum videtur, quod ita posui, quacunque de Re, licet hinc, quantum cuique videbitur, circumcidat, & amputet.* Cic. de Orat. 1. 15. And *QUINTILIAN* thus, *Solet à quibusdam & illud poni, Omnim igitur Artium peritus erit Orator, si de omnibus ei dicendum est. Possem hic Ciceronis respondere verbis, Mea quidem Sententia Nemo esse poterit omni Laude cumulatus Orator, nisi erit omnium Rerum magnarum atque Artium Scientiam consecutus: Sed mihi satis est ejus esse Oratorem Rei, de qua dicit, non inscium. De quibus ergo*

4 RHETORIC MADE EASY, &c.

Rhetoric derives it's Name from *ρέω*, *dico*, thus : *Ρέω*, *ρίσω*, *ερρηκα*, *præt. pass. ερρη-μαι*, *ται*, *ται*, whence are deriv'd *ρήμα*, *ρήτος*, *ρήτωρ*, and *Ἐρτορική*, sc. *Τέχνη*, *Rhetorica* *five Oratoria Ars*, The Art of Rhetoric or Speaking ornamentally.

ANNOTATIONS.

ergo dicet ? de quibus didicit.
Init. 2. 21. In the Words therefore of the latter we shall leave the Limits of Rhetoric and the Orator just where we found 'em, *Tria sunt Oratoris, ut doceat, moveat, delectet. Sit igitur Orator Vir talis, qualis verè Sapiens appellari possit, nec Moribus modo, perfectus sed etiam Scientia; qualis adhuc fortasse Nemo fuerit: Sed non ideo minus nobis ad summa tendendum est.* Proem. lib. 1.

OBS. III. **M**EMORY is, properly speaking, no Part of Rhetoric, tho' the Business of an Orator is, *Invenire, disponere, eloqui, memoria complecti, & pronunciare*; and if *TULLY* calls it so in one Place, he has omitted it in another: Hence, says *R A M U S*, *Dicis Oratori tria esse videnda, quid dicat, quo quidque loco, & quomodo; primo Membro Inventionem, secundo Cullocationem, tertio Elocutionem & Actionem comprehendis: Memoriam igitur in hac trium Membrorum Partitione prætermittis. Communis est ois multarum Artium, propterea omittitur. Rhet.*

lib. 3. However, most of the ancient Orators, to help the Memory, recommend and give some obscure Hints of an Artificial or Local Memory, from what they call *Loci & Imaginibus*; upon which Dr. *G R E Y*'s *Memoria Technica*, and Mr. *L O W E*'s *Mnemonics*, are singular Improvements; which see. And observe in general these R U L E S, 1. *Si longior Oratio mandanda fuerit Memoriae, proderit, tota prius semel lecta & intellecta, per Partes discere.* 2. *Juvabit, iisdem, quibus scriperis, Chartis ediscere.* 3. *Tempus matutinum longè commodius est; tamen perquam utile erit pridie vesperi, priusque dormitum concedus, semel & iterum percurere ea, quæ postridie sunt ediscenda.* 4. *Si quidpiam difficilius addiscitur, illi Loco non erit inutile aliquid Signum vel Notam apponere, cuius Recordatio excitet Memoriam.* 5. *Præstat non tumultuari, sed declamando statim & cum Gestu, discere.* 6. *Maxima tamen fabricanda & servanda sibi Memoriae Ars est frequens Exercitatio.*

PART



P A R T I

Of INVENTION, or, The Finding out proper Arguments to instruct, persuade, or move.

What is Invention? On what are all Arguments grounded, and from whence are they to be sought? §. 1. What kinds of Arguments are from Reason? What Rational Arguments are call'd Artificial? How many Sorts of Topics are there? When, and of what kinds is a Topic Demonstrative? When is a Topic Deliberative? When is a Topic Juridical? What is meant by Stating a Case? How many and what Ways may a Case be stated? What Rational Arguments are call'd Inartificial? §. 2. What is meant by Moral Arguments, or Arguments from Morals? §. 3. What is meant by Arguments are from Affections? What is meant by the Affections or Passions? Which are the four chief Passions? What are the other Passions?

C. **I**NVENTION is the *Finding out* such proper Arguments as are suitable, according to the Nature of the Subject, to instruct, persuade, or move our Auditors to believe us.

All

6 RHETORIC MADE EASY, or

D. All ARGUMENTS are grounded on, and therefore to be sought for from, *Reasons*, *Morals*, or *Affections*.

Reasons are to inform the Judgment, or Instruct; *Morals* to procure Favour, or Persuade; and *Affections* to move the Passions, or Please.

SECT.

ANNOTATIONS.

OBS. I. INVENTION OF RATIONAL ARGUMENTS. RAMUS says, *Dividit Quintilianus, Aristotelem secutus, Probationes Rationales bifariam, ut aliae sint Inartificiales, aliae Artificiales.* Lib. 13. COMMON PLACES, from whence ARTIFICIAL ARGUMENTS may be invented, Orators count 16. viz.

1. From Definition; as *Jus civile est Cognitio Aequitatis; at Cognitio Aequitatis est utilis: Igitur & Jus civile.*
2. From Distribution of Parts; as, *Virtutis Partes sunt quatuor, Justitia, Prudentia, Fortitudo, & Temperantia; at Calliditas non est Justitia, nec, &c. Igitur non Virtus.*
3. From Etymology; as, *Consul est, qui consulit Patriae; non igitur Piso Consul, qui eam everit.*
5. Ex Conjugatis; as, *Pietas laudanda, Igitur & qui pie agit.*
5. From the Genus; as, *Virtutis Laus in Actione consistit, Igitur & Prudentiae.*
6. From the Species; as, *Justitia est amanda, Ergo Virtus amanda.*
7. From Similitude; as, *Ut*

Morbo affecti Cibi suavitatem non sentiunt, ita avari Gufum Laudis non habent. 8. From *Dissimilitude*; as, *Si barbarorum est in diem vivere, nostra consilia sempiternum spectare debent.* 9. From *Contraries*; as, *Nulla Salus Bello, Pacem te poscimus omnes.* Virg. 10. From *Adjuncts*; as, *Vesperi visus est cum Gladio stipatus, &c.* Ergo occidit. 11. From *Antecedents*; as, *Ortus est Sol, Igitur Dies est.* 12. From *Consequents*; as, *Dies est, Igitur ortus est Sol.* 13. From *Repugnats*; as, *Amat illum, Igitur non insecatur Convicti.* 14. From *Causes*; as, *Homo factus est ad contemplandum, Ergo non solum ad pastum.* 15. From *Effects*; as, *Virtus parit Laudem; Ergo sequenda.* 16. From *Comparison*; as, *Ut jugulent homines surgunt de nocte latrones; ut teipsum serves non expurgisceris, &c.* Hor.—Besides these, observe (from *Instruct. in Oratory*, p. 3 and 4.) how,

1. TO PROVE A THING GOOD. *Thus: It is the End of all Men; the wisest aim at it; all commend it; it produceth some Good,*

or

ELEMENTS OF ORATORY. 7

SECT. I.

Of ARGUMENTS from Reason.

ARGUMENTS from Reason are either *Artificial* or *Inartificial*.

I. ARTIFICIAL RATIONAL ARGUMENTS are such as are found out by the *Learning* and *Skill* of the Orator, and differ according to the *Topic* in Hand.

There are three Sorts of TOPICS, *Demonstrative*, *Deliberative*, and *Juridical*.

I. A

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or preventeth some Evil; it procures much Pleasure, or Profit, or Reputation; is rewarded; is difficult to attain; is dictated by Nature; is followed with Content, &c.

2. TO PROVE A THING STILL BETTER. *Thus*: It is the End, and so better than the Means; it hath a better Tendency; is converfant about a better Object; it is more beneficial, and to more; more beautiful, lasting; better in Circumstance of Person, Time, Place or Action.

3. TO AGGRAVATE A CRIME. *Thus*: It's Damage great, irreparable; it is enhanced from the Quality of the Person, by whom, to whom; from doing it alone, at first, or often; with no, or small, Benefit; with a determinate Purpose, or without any plausible Motive; it was contrary to Nature, exprefs Law, Gratitude; was done in an holy Place, Court; against a Kinsman, Benefactor, Magistrate; gives Scandal, Encou-

rage. 4. TO LESSEN A CRIME. *Thus*: It was not done at all, not so done, pardonable; not an Injury, but an Error, Misfortune; not done with an ill Mind, with Deliberation; not Part but the whole Action to be consider'd, not that Action only but the whole Course of Life; to regard the Intention of the Law, as well as Words; Equity, as well as any particular Law, which cannot provide for all possible Cases, &c.—As to INARTIFICIAL ARGUMENTS; *Ea CICERO in Topicis Testimonii Nomine complectitur. Sed ad intelligendum erit facilius, si cum QUINTILIANO, lib. 5. 1. in Praejudicia, Rumorem, & Famam, Tormenta, Tabulas, Jusjurandum & Testes, ea Dividamus. Cyp. Soarius, lib. 1. 29.*

OBS. II. ORATORIAL TOPICS. ARISTOTLE's Words are, Τέλα γένι τὰς Λόγων τὰς ἐντοπικάς,

8 RHETORIC MADE EASY, or

I. A DEMONSTRATIVE TOPIC

is when we speak in *Praise* or *Dispraise* of any *Person*, *Deed*, or *Thing*. 1. Of a PERSON; as, when from his *Education*, *Eloquence*, *Learning*, *Wisdom*, *Virtue*, *Riches*, *Dignities*, *Authority*, &c. we praise *Cicero*; or, from the Contrary, dispraise *Catiline*. 2. Of a DEED; as, when from the *Justice*, *Honour*, *Courage*, *Time*, *Place*, *Manner*, &c. of the Fact, we extol the voluntary Return of *Regulus* to his Enemies; or, from the Contrary, vituperate the Self-Murder of *Cato* at *Utica*. 3. Of a THING; as, when, from its *Importance*, *Reasonableness*, *Usefulness*, &c. we praise *Virtue*; or, from the Contrary, dispraise *Vice*. In which *Topic*, you may perceive, most of the Arguments are taken from what we call *Honourable* or *Dishonourable*.

II. A

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τορικῶν, ἐπιδεικνύον, συμβολευ-
τικὸν, δικαιοκὸν. Ἐπιδεικνύεται δὲ,
τὸ μὲν, ἐπαινῶ. τὸ δὲ φύγε.
Συμβολῆς δὲ, τὸ μὲν, προ-
θορεῖ. τὸ δὲ αποδροτή. Δίκης
δὲ, τὸ μὲν, κατηγορία. τὸ δὲ
απολογία. There are three
kinds of Oratorial Topics,
Demonstrative, *Deliberative*,
and *Juridical*. Of Demon-
strative the one Part is *Praising*,
the other *Dispraising*. Of De-
liberative the one Part is *Per-
suasion*, the other *Diffusion*.
Of Juridical the one Part is
Accusing, the other *Defending*.
The End of the first, says he,
is ἡ χαλώ ἡ αἰσχρός, *Honour-
able*, or *dishonourable*; of the
second, συμφέρον ἡ βλαβερόν, *Ad-
vantageous* or *disadvantageous*;
of the third, ἡ δίκαιον ἡ ἄδ-
ίκον, *Just* or *unjust*. Rhet.
lib. 1. c. 3. *In quibus Orato-
ri subjicit omnia; nihil enim*

non in hac cadit. Quint. Inst.
l. 2. c. 21.

OBS. III. *QUINTILIAN* justly observes,
that young Students sought chiefly
to be exercis'd in DEMON-
STRATIVE and DELIBE-
RATIVE Topics rather than
Juridical. His Words are, *Si
Rhetor prima Operis sui Officia
non recusat, à Narrationibus statim,
& laudandi & vituperandi
Opusculis Cura ejus desideratur.
An ignoramus Antiquis hoc suisse
ad augendam Eloquentiam Genus
Exercitationis, ut Theses dice-
rent, & Communis Locis, &
cætera citra complexum Rerum
Personarumque, quibus veræ fici-
tæque Controversiæ continentur.*
Lib. 2. c. 1. The DEMON-
STRATIVE Subjects he men-
tions are, Laudare claros Viros
& Vituperare improbos. *Hinc
Exercitatio*

ELEMENTS OF ORATORY. 9

II. A DELIBERATIVE TOPIC is when, from the Advantage or Disadvantage of a Thing, we either *persuade* or *disuade*; as, when, from the *Safety*, *Profit*, and *Pleasure* of it, we persuade to *Peace*; or, from the Contrary, disuade from *War*.

III. A JURIDICIAL TOPIC is when we either *Accuse* or *Defend*. Thus *Milo*, having kill'd *Clodius*, is accused by *Clodius*'s Friends, but defended by *Cicero*. In which case the Arguments differ according to the *Stating* of it—Now—

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Exercitatio Comparationis; *Uter melior, uter ve deterior. Communes Loci; ut, in Adulteram, Aleatorēm, Petulantem, &c. Theses ex Rerum Comparatione; ut, Rusticane Vita, an Urbana potior? Jurisperiti, an Militaris Viri Laus major? Legum Laus & Vituperatio; quārum Vitium aut in Verbis aut in Rebus: In Verbis quæritur, an satis significant, an sit in his aliquid ambiguū? In Rebus, an Lex sibi ipsa consentiat, an in populum ferri debeat, an in singulos Homines? an sit honesta, an utilis? dignitatem Pænā, vel Præmio. Lib. 2. c. 4.* The DELIBERATIVE he speaks of thus, Narrationibus non inutiliter subjungitur Opus destruendi confirmandique eas, quod ἀναστένει. Destroying & narrātōneūn Building vocatur. *Id porro non tantum in fabulosis & Carminē trāditis fieri potest, verū etiam in ipsis Annalium Monūmentis: ut si queratur, An credibile sit super Caput Va-*lerii pugnantis sedisse Corvum, qui os oculosque Galli rostro atque alis everberaret? *Sit in utramque Partem ingens ad dicendum Materia; ut, de Serpente quo Scipio traditur genitus, & Lupa Romuli, & Aegeria Numæ. Sæpe etiam quæri solet de Tempore, de Loco, quo gesta Res dicitur. Nonnunquam de Persona quoque, sicut Livius frēquentissime dubitat, & alii ab aliis Historici diffident. Ad Deliberativum Generis pertinent, Ducendane Uxor, Petendine sint Magistratus? & Causæ conjecturales, ut, Cur armata apud Lacedæmonios Venus? Quid crederetur Cupido Puer, ac volucer, & Sagittis ac Face armatus? Et similia in quibus scrutamur Voluntatem, cuius in Controversiis frequens Quæstio est. Lib. 2. c. 4.*

OBS. IV. IN JURIDICIAL TOPICS, says QUINTILIAN, *Status est Quæstio, quæ ex primâ Cau-*

C

ſarum

10 RHETORIC MADE EASY, or

The STATING OF A CASE is the Issue it is brought to from the Accuser's *Complaint* and the Accused's *Defence*. Thus, Milo was accused for killing Clodius ; Milo confess'd he kill'd him, but said he did it justly. Now the Stating the Case here is—*Whether Milo kill'd Clodius justly or unjustly?*

A CASE may be Stated four Ways, viz. *Conjectural, Finitive, In Quality, In Quantity.*

1. A Case is CONJECTURAL, when it is inquir'd Whether the Thing was done or no, as, *Whether Milo kill'd Clodius?*

2. A Case is FINITIVE, when we inquire into the *Name, Nature, and Definition* of the Crime; as, *I own I took it, but I did not commit Theft.* Where *Theft* must be defin'd, &c.

3. A Case in QUALITY is, where we inquire in *what Manner* a Fact was done; as, Milo kill'd Clodius, but he did it justly. Here we must inquire into the *Circumstances*, and prove from *Law* what in this Case may be deem'd *Just* or *Unjust*.

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sarum Confictione nascitur; ut, Sylla conjurasti cum Catilinâ; Depulso vero Defensoris; Non conjuravi: ex hac prima Confictione nascitur illa Quæstio, Conjuraveritne Sylla cum Catilinâ? Lib. 3. 6. *Cum igitur quatuor sint, quæ in omni Disputatione quærantur, sit necne, quid sit, quale sit, quantum sit, sit ut Constitutiones quoque quatuor sint.* 1. *Conjecturalis;* ut, *Sit necne insidiatus Miloni Clodius?* 2. *Finitiva;* ut, *Fueritne Cæsar Rex, an Tyrannus?* 3. *Qualitatis, in qua de Utilitate, Honestate, Æquitate differitur, & contrariis;* ut, *Rectè fecerit Romulus,*

cum Fratrem interfecit. 4. *Quantitatis;* ut, *Pater Filium verberavit, is Injuriarum cum Patre agit, quasi de magna Culpa;* *Pater nihil aliud defendit, nisi licere Filium à Patre verberari;* *Culpa parva.*

Example of a WHOLE CASE. *Orestes interfecit Matrem.* *Orestes confitetur se interfecisse Matrem, sed jure dicit se interfecisse.* *Quare?* *Illa Patrem meum occiderat.* *Sed non abs te occidi tamen, neque indemnatum Pænas pendere oportuit.* *Non rectum aut Jure ergo fuerit à Filio sine Judicio Clytemnestram occidi.*

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4. A Case in QUANTITY is, when we inquire into the *Greatness* or *Smallness* of a Crime; as, *Tho' tis plain it is a Crime, yet 'tis denied to be a great Crime.* Here we *Amplify* or *Diminish*; and by considering how the Fact was circumstanced by *Time, Place, Words, and Actions*, inquiring *Quis? Quid? Ubi? Quibus Auxiliis? Cur? Quomodo? Quando?* and comparing Things with Things, we determine what may be deem'd *Great* or *Little*.

II. INARTIFICIAL RATIONAL ARGUMENTS are such as arise from *without*, and not from the Thing itself; such as *Testimonies, Evidence, &c.*

N. B. In all our Arguments great Care must be taken that we *bring in Nothing*, nor let any Thing *drop from us*, that may *prejudice the Topic we are upon*. For, as *Cicero* well observes, *Turpius est Oratori nocuisse videri Causæ, quam non profuisse.* *Cic. de Orat.* 2. 73.

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OBS. V. COMMON PLACES from whence AMPLIFICATIONS may be taken are reckon'd 6. viz. 1. A *Definitionibus* *conglobatis*, when a Thing is defin'd many Ways; as, *Historia est Testis Temporum, Lux Veritatis, Vita Memoriae, & Magistra Vitæ.* 2. From Consequences heap'd together; as, *Jam omnes Provincias, jam omnia Regna, jam omnes liberas Civitates, jam omnem Orbem Terrarum præcluseris.* Cic. 3. A *Contrariorum Conflictione*; as, *Quis ferre possit, inertes Homines fortissimis insidiari, stultissimos prudentissimos, ebriosos sobrios, dormientes vigilantes.*

Cic. 4. A *Diffimilium Conflictione*; as, *Eundem læderes & laudares, & virum optimum, & hominem improbum esse diceres.* Cic. 2. Phil. 5. A *Causis* *conglobatis*; as, *Mezentius's Cruelty, Virg. Aen. 8. 485. Mortua quinetiam jungebat Corpora vi-vis, Componens manibusque manus, atque oribus ora, Tormenti genu, & sanie taboque fluentes Complexu in misero, longâ cum morte necabat.* 6. A *Conglobatis Similitudinibus & Exemplis*; as, *Aeneas throwing his Spear, Aen. 12. 921. Murali concita nunquam Tormento sic saxa fremunt, nec fulmine tanti Diffultant crepitus; volat, atri turbinis instar, Exitium dirum basta ferens.*

12 RHETORIC MADE EASY, or

S E C T. II.

Of ARGUMENTS from Morals.

BY MORAL ARGUMENTS or *Arguments from Morals* is meant, that the Orator or Speaker should well consider—*Of what, before whom, and for whom* he speaks. 1. In regard to *his own Morals*, That he himself may appear *Honest, Prudent, Impartial, Benevolent, &c.* 2. In respect to the *Morals of the Judges, Audience, or Persons* he would persuade; That the Thing persuaded may also appear *Honourable, Just, and Serviceable, &c.*

A N N O T A T I O N S.

OBS. VI. **M**ORAL ARGUMENTS. **CICERO** and **QUINTILLIAN** both insist upon their *Orator's* appearing and being a *Good Man*, and the Causes he undertakes being *just*, *Valet enim multum ad vincendum, probari Mores, Instituta, & Facta, & Vitam eorum, qui agunt causas, & eorum pro quibus.* **TULLY** adds further, *Si quid prosequare acrius, ut invititus, & coactus facere videare. Facilitatis, Liberalitatis, Mansuetudinis, Pietatis, grati Animi, non appetentis, non avidi, Signa pro-*

ferre perutile erit. Cic. Orat. 2. 43. In short, says the A. B. of **CAMBRAZ**, an Orator cannot be fit to persuade People unless he be inflexibly upright. For which Reason *Cicero* thought that *Virtue* is the chief and most essential Quality of an Orator; and that he should be a Person of such unspotted Probity as to be a Pattern to his Fellow-Citizens; without which he cannot even *seem* to be convinc'd himself of what he says; and consequently, he cannot persuade others. *Dialog. Eloquence*, p. 40. *Stev.*

S E C T.

S E C T. III.

Of ARGUMENTS from the Affections
or Passions.

BY Arguments from the AFFECTIONS or PASSIONS is meant, that He who would gain his Point in Persuasion, must endeavour thoroughly to understand the Frame of Human Nature, and thereby work upon those *Affections* which God has placed in Human Minds as secret Springs to all our Actions. *Plura enim multo (says TULLY) Homines judicant Odio, aut Amore, aut Cupiditate, aut Iracundiâ, aut Spe, aut Timore, aut Errore, aut aliquâ Permotione Mantis, quam Veritate.* *Cic. de Orat. 2. 42.*

The AFFECTIONS or PASSIONS are certain *Emotions of the Soul accompanied either with Pleasure or Pain.*

The

A N N O T A T I O N S.

OBS. VII. ARGUMENTS FROM THE PASSIONS. Respecting the *Passions*, more will be said under the Head of *Pronunciation*. ARISTOTLE calls 'em such *Affections of the Mind*, *πάθη τοῦ νοοῦ*, *which Pleasure and Pain accompany*. Those he treats of are, *Ira, Delinitio, Amor, O-* dium, *Metus, Fidentia, Pudor, Gratia, Misericordia, Stomatatio, Invidia*. Some of which the *Orator*, according to the Nature of his Subject, must shew in himself, if he hopes to work upon the *Affections of others*; for, as HORACE observes, in his *Art of Poetry*,

'Tis Nature forms, and softens us within,
And writes our Fortunes Changes in our Face.
Pleasure enchant's, impetuous *Rage* transports,
And *Grief* dejects, and wrings the tortur'd Soul;
And these are all interpreted by Speech:
But he whose Words and Fortunes disagree,
Absurd, un pity'd, grows a public Jeft. *Roscommox.*

In short, to be able to touch upon and move the *Passions* properly, to set Truth in the fullest Light, to represent it as amiable, and engage Men to love and pursue it, is the most glorious

14 RHETORIC MADE EASY, &c.

The four chief *Passions* are; JOY, in respect to some present Good; HOPE, in respect to some future Good; GRIEF, in respect to some present Evil; and FEAR, in respect to some future Evil.

To these may be added, *Anger, Lenity, Modesty, Impudence, Love, Hatred, Malice, Envy, Compassion, and Emulation, &c.*

Vid. *Ger. Jo. Vossii Elem. Rhet. de Invent.* Vide etiam ejusdem *Vossii Partit. Orat. lib. 1. c. 2. §. 5. c. 3, 4, 5, 6, &c.* lib. 2. cap. 1, 2, &c. 3, 5, &c.

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glorious Quality of an Orator. For as the A. B. of *C A M B RAY* observes from *T U L L Y*, "The whole Art of Eloquence consists in inforsing the clearest Proofs of any Truth, with such powerful Motives as may affect the Hearers, and employ their Passions to just and worthy Ends; to raise their Indignation, at Ingratitude; their Horror, against Cruelty; their Compassion, for the miserable; their Love, of Vir-

" tue; and to direct every other Passion to its proper Objects. This is what *PLATO* calls affecting the Minds of an Audience, and " moving their Bowels." *Dialog. Elog. p. 70.* — *Neque fieri potest, ut doleat, is qui audit, ut oderit, ut invideat, ut pertimescat aliquid, nisi omnes in Motu quo Orator adhibere volunt Judici, in ipso Oratore impressi, atque in usi videbuntur.* *Cic. Orat. 2. 45.*



PART

P A R T II.

Of DISPOSITION, or, The Right Placing of our Arguments, when Invented.

What is Disposition? How many Parts are there in an Oration, and in what Order should they stand? §. 1. *What is the Busines of an Exordium? What is the Narration? What doth the Proposition? What is the Confirmation? What doth the Refutation? What doth the Peroration? Give an Example of an Oration or Declamation from the Classics.*
§. 2. *How many and what are the Parts of a Theme? Give an Example of a Theme. Where may be had more Examples of Oration, Declamations, Themes, &c?*

E.  **ISPOSITION** is the *Ranking of our Arguments or the Parts of an Oration in the most orderly and proper Manner.*

F. **THE PARTS** of an **ORATION** or **DECLAMATION** are usually reckoned *Six*, and generally allow'd to stand in this Order, *Exordium, Narration, Proposition, Confirmation, Refutation, and Peroration*, according to the old Verse.

Exorsus, Narro, Seco, Firmo, Refuto, Peroro.

S E C T.

16 RHETORIC MADE EASY, or

SECT. I.

Of the PARTS OF AN ORATION, with an Example.

THE EXORDIUM, or Beginning of an Oration, is that in which we are to give our Audience some Intimation of our Subject, and from the Nature of it to prepare their Minds to *Benevolence* and *Attention*. In which Part the Speaker ought to be *clear*, *modest*, and not too *prolix*:

The NARRATION is the *Reciting* or Telling the whole Case in brief as it stands, from beginning to end. Which ought to be *plain* that it may be understood, *likely* that it may be credited, *pleasing* that it may be listen'd to, and *short* that it mayn't tire.

The PROPOSITION proposes the Purport or *Sum* of the whole Discourse, or Thing in Dispute. If it *divides* the Oration into Parts, which ought never to exceed *three* or *four* at most, 'tis call'd *Partition*.

The CONFIRMATION is to *strengthen* and confirm our Subject by all the Proofs and Arguments we can obtain from *Invention*. In doing which *Rhetoricians* advise to place our *Strongest* in the Front, our *Weakest* in the Middle, and to keep some few of our *Best* as Reserves. *Vid. Cic. de Oper. 2. 77.*

The

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OBS. I. IN the PARTS OF AN ORATION, ARISTOTLE describes the EXORDIUM just as it is above; *Ἐσὶ δὲ προώμον, &c.* See his *Rhet. ad Alex.* C. 30. NARRATIONS, says he, we must

make *plain*, *brief* and *probable*, *σαφεῖς καὶ βραχεῖας καὶ εὔπορις*. C. 31. These in our PROPOSITION we may divide into *three Parts*, *τάξοις δὲ αὐτας διὰ τριῶν*. C. 32. In our CONFIRMATION we must strengthen what

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The REFUTATION, or *Confutation*, answers all our *Adversaries* Arguments, and takes off all *Objections*, by shewing them to be *absurd*, *false*, or *inconsistent*.

The PERORATION, or *Conclusion*, recapitulates or *sums up* the strongest and chief Arguments, and by moving the *Passions* endeavours to persuade the Hearers to *yield* to the Force of 'em.

Take for Example

CATILINE's inimitable ORATION to his
Associates, Conspirators against the Roman Com-
monwealth. Anno ante Christum 63. See
SALLUST. *Bell. Catalin.*

EXORDIUM. If I, O my Companions, had not sufficient Experience before now of your *Courage* and *Faithfulness*, I should not imagine that much wou'd come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourselves Masters of the *Roman State*. Nor shou'd I through Easiness, or Want of Judgment, take for a *Certainty*, what would otherwise be, perhaps, *doubtful*. But because I have more than once found you both valiant and

firm

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what went before by *credible*, *just*, and *proper* Proofs, ἐκ τῶν πίσεων καὶ τῶν δικαιῶν καὶ τῶν συμφερόντων τὰς προ-
ερημένας βεβαιώσουμεν. C. 33. In the REFUTATION to take off all Objections, διὰ τὰ μὲν ἔκεινων μικραποιῶν, τὰ δὲ σαυτῷς αὐξεῖν. You must *extenuate* your Adversaries Arguments, and *amplify* your own. C. 34. In the PERORATION, περὶ

τῶν λελεγμένων ἀναμνήσομεν τὰς αἰκροστὰς, τὰ τρεμχθέντα ἐν κεφαλαίῳ αὐθίς εἰπόντες. Προ-
σείχοντο δέ σοι, εἴαν μηγάλας καὶ καλὰς μεταχειρίζηται τὰς προάξεις, We must put our Auditors in mind of what has been said, by summing up or *recapitulating* our Arguments: Who by this means, if your Subject is *honest* and *honourable*, will be render'd attentive and *benevolent*. C. 39.

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O B S.

18 RHETORIC MADE EASY, or

firm to me even in Junctures of *Danger*, I have ventur'd with great Assurance to undertake an *Enterprize* the greatest and noblest in the World. Moreover I know that we all agree in *pursuing and shunning the same Things*. And what's the Band of a lasting *Friendship* but such a Conformity of Dispositions? **NARRATION.** You have every Man of you had my *Design* communicated separately to you already: And I cannot but tell you, that my *Spirit* is quicken'd to it every Day more and more upon thinking what a Life we must lead if we do not fight ourselves into *Liberty*. For a few great Ones having engross'd the *Government* into their own Hands, *Kings*, *Tetrarchs*, *Provinces* and *Countries* must pay Tribute to no-body but them. And as for other brave Fellows, *Nobles* and *Commoners*, or whoever we be, we are all but insignificant *Mob*; without the least Authority or Interest; and under the Lash of those Men, to whom if the *Government* were but put on a *right Foot*, we should rather be a *Terror*. All the *Wealth*, *Interest* and *Preferments* are with these Fellows, or at their Disposal; and they have left us nothing but the goodly Portion of *Repulses*, *Dangers*, *Punishments* and *Want*. But how long will you, the *bravest of Men*, tamely suffer this intolerable Usage! **PROPOSITION.** Is it not better to die bravely,

ANNOTATIONS.

OBS. II. DIFFERENCE OF ORATIONS. *Inventio in Sex Partes Orationis consumitur, in Exordium, Narrationem, Divisionem, Confirmationem, Confutationem, Conclusionem.* *Cic. ad Her. 1. 3.* Tho' this is the usual Division, yet, respecting the Parts of an *Oration*, De-

clamation, Theme, &c. Orators differ very much among themselves. But *QUINTILIAN* ties us up to Nothing but *Quid deceat & Quid expedit*. His Argument is beautiful, and therefore I'll transcribe the Heads of it— *Nemo autem à me exigat id Praeceptorum Genus, quod est à plerisque Scriptoribus*

ELEMENTS OF ORATORY. 19

bravely, than continue the *Scorn* of other Mens Insolence, and lose our Lives at last with Disgrace ? Gods ! But we have *Victory* in our Hands that will save 'em. CONFIRMATION. We have *Youth*, we have *Strength*, we have *Courage* on our Side. But every Thing with them is as *old* and decrepit as their *Riches*; their *Luxury*, and their *Years* can make it. We have nothing to do but to strike the *Stroke*; the *Undertaking* will afterwards *finish* itself. REFUTATION. Who that has any *Soul* in him can endure that they should have spare Money enough to build them *Palaces* in the *Sea* itself, and to level Hills and Mountains for their *Pleasure*, at the same time that we have hardly so much as *Bread* to subsist on ? That they should have *Choice* of *Seats* for their Delight, and we scarce have a *single House* remaining to shelter ourselves in ? Your *Pictures*, your *Statues*, and your *Rarities in Sculpture* are all in the Hands of these Purchasers. They pluck ye down even Piles that are new, and set up others more stately in their Room. In fine, they are ever *raking up* Money by all Ways, and ever *consuming* it. And yet their *Treasure* is so vast, that with all their *Extravagance* they can never exhaust it. But as for us we have *Poverty at home*, and hungry Creditors *abroad* to devour us ; *desperate Circumstances*, and

more

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toribus Artium traditum, ut
quasi quasdem Leges immutabilis
Necessitate constrictas studiofis
dicendi feram: utique Proce-
mum, & id quale: proxima
buic Narratio, quæ Lex deinde
narrandi: Propositio post hanc,
&c. Eset enim Rhetorica Res
prospera facilis ac parva, si uno
& brevi Praescripto continere-

tur: Sed mutantur pleraque
Causis, Temporibus, Occasione,
Necessitate, &c. Quid si enim
præcipias Imperatori, quoties
Aciem instruet, dirigat Fron-
tem, Cornua utrumque promo-
veat, Equites pro Cornibus lo-
cet? Erit hæc quidem rectissima
fortasse Ratio, quoties licebit:
Sed mutabitur Natura Loci, si

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more desperate Expectations. In short, what is left us but our *miserable Breath*? PERORATION. Arise then, *Brother Soldiers*, and lash up your Resentment! View the *Liberty*, the *transporting Liberty*, which you have so often sigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as Rewards of your *Success*. Poverty, Danger, Opportunity, Circumstances added to the *Spoils of Victory*, should inflame you more than all the *Harangues* in the World. For my own Part, you shall either have me as your *General*, or as a *private Soldier*, just as you please. My *Heart* and my *Hand* shall be inseparably with you. And I doubt not but that I shall act as *Consul* with you in this Enterprize; if I am not perhaps out in my Thoughts, and you rather chuse to continue *Slaves*, than hew out a Way to *Empire* with your *Swords*.

Mr. J. R O W E.

See the *L A T I N* of this, Page 83.

A N N O T A T I O N S.

Mons occurret, si Flumen ob-
stabit, si Collibus, Sylvis,
Asperitate aliꝝ probibebitur,
&c. Equidem id maxime præ-
cipiam, ac repetens iterumque
iterumque monebo. Res duas in
omni Actu spectet Orator, quid
deceat, quid expeditat. Expe-
dit autem s̄aþe mutare ex illo
constituto traditoque Ordine ali-
qua; & interim decet, ut in
Statuis atque Picturis videmus,
variari Habitus, Vultus, Sta-
tus, &c. Inst. lib. 2. c. 13.—
At Oratio perfecta in Pueris,
nec exigi, nec sperari potest. Sa-
tis est si Puer omni Cura, &
summo, quantum Ætas illa ca-
pit, Labore scriferit.

S E C T.

S E C T. II.

*Of the PARTS OF A THEME, with
an Example.*

G. **T**HE PARTS of a THEME are seven, *Proposition, Reason, Confirmation, Simile, Example, Testimony, and Conclusion.* Which may be remember'd by this Verse.

Pono, Probo, Firmo, Simil, Exemp, Testeq; Claudio.

An Example of a THEME. The Thesis or Text from Juvenal. Sat. 14. ver. 73.

Plurimum enim intererit, quibus Artibus, & quibus hunc tu Moribus instituas.

Children, like tender Oziers, take the Bow,
And as they first are fashion'd always grow:
Hence what we learn in Youth, to that alone
In Age we are by second Nature prone. *Dryden jun.*

PROPOSITION. *Nemo potest illos dediscere Mores, aut eam excutere vivendi Rationem, ad quam ab ipsis olim Incunabulis assuevit.*
R E A S O N. *Quoniam Impetus ille primus, teneræ*

A N N O T A T I O N S.

OBS. III. **T**HE BEAUTIES and BLEMISHES of Orations ought to be pointed out to Learners: Let therefore all Instructors of Youth listen to **QUINTILIAN**'s Prefcription; *Demonstrare Virtutes, vel,* *si quando ita incidat, Vitia, maxime proprium est, &c. Quodque in Inventione, quoque in Elocutione adnotandum erit: quæ in Proemio conciliandi Ratio: quæ Narrandi Lux, Brevis, Fides: quod aliquando Consilium, & quam occulta Caliditas,*

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neræ *Pueritiae* inditus, tam magnum habet in universâ Hominum Vitâ Momentum, ut dediscat id serò, quod quis didicit diu. **C O N F I R M A T I O N.** Quæ enim longâ Annorum Serie, frequentissimâque Actionum Iteratione acquiruntur, in alteram quasi *Naturam* transeunt. **S I M I L E.** Quemadmodum Avium Pulli, & Ferarum Catuli, *semel* mansuefacti, *semper* manent cicures etiam quando in grandiores evaserint: Non dissimiliter quos didicerit *Mores Puerilis Ætas*, eosdem etiam tum quando adoleverit, penitissimè sibi infixos usque retinebit. **E X A M P L E.** Ovidio, scribendis Versibus à teneris Annis dedito, tam familiaris ac penè naturalis facta est *Poetica Facultas*, ut illi per universam deinceps Vitam—*Sponte sua Numeros Carmen veniebat ad aptos*;—Nec dissimiliter contigit in reliquis Artibus vivendique Institutis. **T E S T I M O N Y.** Ad quid enim aliud respxit Cicero, cum dixerit, *Nullum nos posse majus meliusve Reipublicæ afferre Munus, quam docendo & erudiendo Juventutem*, nisi quòd, *Recta Juventutis Institutio ad summum Reipublicæ Emolumen- tum conduceat maximè*. **C O N C L U S I O N.** Proinde Siquis in votis habeat, *Liberos* suos ad Virtutem formare, ac bonos Mores; id imprimis Operam det, ut Virtutis atque Pietatis Odore, ab ipsis statim Fasciis, intimius imbuantur; quem ad extremam usque senectutem redolebunt. —

Adeo in teneris assuescere multum est.

Virg.

See

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Iuditias, &c. *Quanta deinceps in Dividendo Prudentia, quam subtilis & crebra Argumentatio: quibus Viribus inspirat, quam Fucunditate permulceat: quanta in Maledicitiis Asperitas, in Jocis Urbanitas.* Ut denique dominetur in Affectibus, atque in

Pectora irrumpat, Animumque Judicum similem iis, quæ dicit, efficiat. Tum in Ratione Eloquendi, quod Verbum proprium, ornatum, sublime: ubi Amplificatio laudanda, quæ Virtus ei contraria. Quid speciosè translatum, quæ Figura Verborum;
quæ

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See Clark's *Formulae Oratoriae*, 1670. See also those Examples of *Orations, Declamations, Themes, &c.* from **SCRIPTURE** and the **CLASSICS**, which I have refer'd to the Head of *Pronunciation*, for the diligent *Student* to exercise himself in that Part of *Rhetoric*.

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quæ lenis & quadrata, sed virilis tamen Compositio. — Nec id quidem inutile, etiam corruptas aliquando & viciosas *Orationes*, quas tamen plerique *Judiciorum Pravitatem mirantur, legi palam Pueris, ostendique in his, quam multa impropria, obscura, tumida, humili, sordida, lasciva, effeminata sint:*

quæ non laudantur modo à plurimis, sed (quod pejus est) properter hoc ipsum, quod sunt prava, laudantur. — Hoc Diligentiae Genus auctum dicere plus collaturum discentibus, quam omnes omnium Artes. Nam in omnibus fere minus valent Praecepta quam Experimenta. Inst. lib. 2. cap. 5.



PART



P A R T III.

Of ELOCUTION, or, The Adorning our Expressions with Tropes, Figures, and Beautiful Turns.

In what doth Elocution consist, and what are it's Parts? What doth Composition regard? What does Elegance consist in? What mean you by Dignity of Language? What's the Difference between Tropes and Figures?

§. 1. What is a Trope? How many and what are the Chief Tropes in Language? What is a Metaphor? an Allegory? a Metonymy? Synecdoche? an Irony? Hyperbole? a Catachresis? Where are these Tropes well explain'd? Read the Explication, Meaning and Derivation of the Terms, with Examples. What Other Tropes are there? How many and what are the Faults of Tropes?

§. 2. What is a Figure? How many, and what are the Principal Figures in Speech? What is an Ecpphonesis? an Aporia? &c. Read the Explication, Meaning and Derivation of these Figures, with Examples. What Other Figures are there? How many and what are the Faults of Figures?

§. 3. What are Repetitions or Fine Turns? How many and what are the Principal Repetitions? What is Anaphora? Epistrophe?

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strophe? &c. Read the Meaning and Derivation of these Repetitions, with Examples. What other Repetitions are there? What is to be observ'd in the Use of Repetitions?

H. **L**OCUTION consists in the finding out *proper, polite, and ornamental Expressions* to signify our Thoughts. Hence it's Parts are *Composition, Elegance, and Dignity.*
COMPO-

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OBS. I. **L**OCUTION AND IT'S PARTS. *Omnis Oratio tres habet Virtutes, ut emendata, ut dilucida, ut ornata sit.* Quint. Inst. 1. c. 5. *Hinc tria in se habere debet, Compositionem, Elegantiam, Dignitatem.* Cic. ad Her. 4. 12.

1. COMPOSITION. Concerning which *DIONYSIUS Halicarnassus* writes thus, 'Εσὶ τῆς Συνθέσεως ἐργα, οἰκείως θεῖναι τά τε ὄντα μαλα παρ' ἀλληλα, καὶ τοῖς κώλοις ἀποδέναι τὴν πρωτόκλησαν ἀρμονίαν, καὶ ταῖς περιόδοις διαλαβεῖν αὐτὸν ὅλον τὸν λόγον. The Business of Composition is to rank our Words in the exactest Order respecting each other, to render to each Member it's proper harmonious Sound, and to distinguish the whole Oration into it's most agreeable Periods. *Lib. de Comp. c. 2.* He tells us also in chap. 5. "Οτι πολλὴ περίορα τοῖς αἰχματοις ἐν, καὶ

ποιηταῖς καὶ συγγράφεισι, φιλοσόφοις τε καὶ ἐντορσι, τῆς ἴδεις ταύτης καὶ ἔτε τοῦ ὄντα μαλα τοῖς ὄντα μασι, ἔτε τὰ κώλα τοῖς κώλοις, ἔτε τὰς περιόδους ἀλλήλαις εἰκῇ συνάπτειν πότιο δεῖν. That the Ancients, as well Historians as Poets, as well Philosophers as Orators, had the greatest Regard to this Part of Eloquence: being well assur'd that Words ought not to be crowded upon Words, Sentences upon Sentences, Periods upon Periods, without such Care and Premeditation. And in Chap. 10. 'Ηδονὴ γὰρ καὶ τὸ καλὸν ἐπικηρεῖ η ἀκοη, ὅμοιό τι πάσχεισα τὴν ὄρασιν, For the Ears in a perfect Oration, like the Eyes in a finish'd Picture, expect to find both *Beauty and Pleasure.*—*QUINTILIAN* says, *In Compositione laudamus Verba bene Rebus eocommodata. Barbarismi & Solacesimi Faditas abſit.*—*CICERO* says, *Collocatio-*

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I. COMPOSITION regards Grammatical *Plainness* and *Propriety*, by *imitating* the *Phrase*, *Idiom*, and *Order* of Words, made use of by the best Authors in the *Style* we'd write, whether in the *humble*, *middle*, or *sublime*, or whether the Subject be *Philosophical*, *Historical*, *Oratorial* or *Poetical*.

EL E-

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conserwabitur, si crebras Vocabulium Concursiones, & brevium aut longorum Verborum continuationem fugiamus. — *Nec enim necesse est ut Oratio demetiendis Pedibus, ac perpendendis Sylla-*

bis consenserat. Satis in hac Oratorem formabit Aurium Judicium, & multa Scribendi Exercitatio; ut extempore etiam numerose dicat: Unde HORATIO, Art. Poët.

— — — *Cui lecta potenter erit Res,
Nec Facundia deserit hunc, nec lucidus Ordo.
Verbaque provisam rem non invita sequentur.*

2. ELEGANCE. *Elegantia acquiritur Doctrinâ puerili, & Consuetudine Sermonis quotidiani, & Lectione Orationum & Poëtarum confirmatur.* Cæs. aut Cicero ad Brut. de Orat. — Hence *DIONYSIUS Haliçarn.* gives this Advice, *Ετι δεῖ τοῖς τῶν παλαιῶν ἐνιυχάνειν συγλεάμασιν, οὐ μὲν θεοῖς μόνον τῆς ὑποθέσεως τὴν ὄλην, ἀλλὰ καὶ τὸν τῶν ἴδιωμάτων ζῆλον χορηγῆσθαι.* *Η γὰρ Ψυχὴ τὰς αἰσαγιώσκοι* — *υπὸ τῆς συνέχεις παρατηρήσεως, τὴν ὅμοιότητα τὰς χαρακτῆρες ἐφέλκεται,* We ought to be very conversant in the Writings of the *Ancients*, not only for *Subject Matter*, but for the sake of *imitating* them in each particular Way. For the Mind of a sedulous Peruser, by per-

petual Observation, will insensibly contract to himself a *Similitude of Style*. De prisc. Script. c. 1.

3. DIGNITY. *Majore autem Curâ Rhetor doceat Tropos omnes & Figuras, quibus præcipue non Poëma modo, sed etiam Oratio Ornatur.* Quint. *ISOCRATES*, speaking of *Dignity*, observes that, *Τῷ καὶ τοῖς μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐθυμημαστοῖς πρεπότως ὄλον τὸν λόγον καλεποιίλαι,* *οὐ τοῖς ὄνόμασιν ἐνσύμμασι καὶ μεσοῖς εἰπεῖται* — *ταῦτα δὲ πολλῆς ἐπιμελείας δεῖται, καὶ Ψυχῆς ἀνδρικῆς καὶ δοξασικῆς ἔργον ἔστι, To time every Thing properly, and with becoming *Decency* diversify the Subject Matter of an Oration, and withal to place the Words in an *harmonious* musical*

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K. ELEGANCE consists in the *Purity*, *Perfpicuity*, and *Politeness* of Language; and is chiefly gain'd by studying the correctest *Writers*, conversing with *Gentlemen* and *Scholars*, and by accurate and frequent Composition.

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musical Order require the utmost Diligence, the sublimest Thought, and most piercing Penetration. *Orat. 5. contra Sophist.* — Of the same Opinion too is *LONGINUS*, as M. *ROLLIN* observes, who supposes the Mind of an *Orator* or *Poet*, when he writes or speaks, to have nothing low or groveling in it: but on the contrary to be full of great *Ideas*, generous *Sentiments*, and an inexpressibly noble *Pride*, which appears in all his Actions.

OBS. II. **T**HE ORIGIN AND USE OF TROPES. *ARISTOTLE* and his Followers account for 'em thus, *Ut Vests Frigoris depellendi Causa reperita* fuit primò, pòst adhiberi cæpta est ad *Ornatum Corporis & Dignitatem*: *Sic Tropi & Figuræ instituti erant Inopiae Causa, frequentati Delectationis*. *Arist. l. 3. c. 2.* Hence we now make use of *Tropes*, *Aut quia Necesse est, aut quia significantius, aut quia decentius*. *Nam, Gemmæ vites, Luxuriam esse in herbis, Lætas segetes, etiam Rustici necessitate dicent: Oratores, Durum hominem aut asperum; non enim proprium erat quod daret*

bis Affectionibus Nomen. Jam, Incensum irâ, Inflammatum Cupiditate, & Lapsum errore, significandi gratiâ; Nihil enim horum suis Verbis, quam bis accersitis magis proprium erat. Illa ad Ornatum, Lumen Orationis, & Generis Claritatem, & Concionum Procellas, & Eloquentiæ Flumina. See Quint. l. 8. c. 6. Cic. Orat. 3. &c. Causa verò cur delectemur Tropis seu translatis Verbis, cum adfint propria, est, quod Tropus sit Similitudo ad unum Verbum contracta: Similitudine autem mirificè capiuntur Animi. Tropus autem & Similitudo differunt, quod hæc comparat aliquid Rei, quam volumus exprimere; ille pro Re ipsa ponitur. Thus says ARISTOTLE, speaking of Achilles, 'Ως δὲ λέων ἐπόρευεν — εἰκὼν ἐστιν. ὅταν δὲ — λέων ἐπόρευεται μεταφορά, Heruß'd like a Lion — is a Similitude: but when we say — The Lion ruff'd — 'tis a Trope. See Arift. lib. 2. c. 4. Quint. 8. 6. Cic. 3. de Orat. — Unde Observandum est, posse omnem ferè Tropum resolvi & explicari inferendo Vocem Quasi; ut, Princeps est Caput Reipublicæ, i. e. quasi Caput. Ferreum Pectus, i. e. quasi ferreum. Walker, Trop. l. 1. c. 14.

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L. DIGNITY is that which *adorns* Language with *sublime Thoughts*, and *Rhetorical Flowers*, such as noble *Tropes*, moving *Figures*, and beautiful *Turns*.

TROPE S affect only single *Words* ; but FIGURE S whole *Sentences*.

SECT.

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OBS. III. **T**ROPORUM
principiorum
PRÆSTANTIA si quæra-
tur ; Longè princeps erit Meta-
phora, Ironia deinde succedet,
tertia erit Metonymia, postre-
ma Synecdoche. Usus autem
etiam frequentissimus est Meta-
phoræ, deinde Metonymiæ, tum
Synecdoches, rarissimus Ironiæ.
AUD. TALÆUS.— Inter
omnes illæ commendatissimæ ha-
bentur Metaphoræ, quæ rebus
sensu expertibus Actum quen-
dam ac quoq; Animum tri-
buunt. Ut cum dicitur Fluvius
Araxis impostum sibi ab Alex-
andro Pontem indignatus ever-
tisse. WALKER, Rhet. lib. 1.
c. 14.

OBS. IV. **T**HE CLAS-
SES from
whence Metaphors may be taken
are reckon'd 12. viz. 1. From
Divine Things ; as, Homo Homi-
ni Deus. 2. Things Celestial ;
as, Vos estis Lumina Mundi.
3. Things Infernal ; as, Fu-
riis agitatus. 4. The Ele-
ments ; as, Eloquentiæ Flumen.
5. Meteors ; as, Frontis Nube-
cula. 6. Stones ; as, Marmo-
reum Cor. 7. Metals ; as, Ar-
gentea Proles. 8. Plants ; as,
Cristus Vitis vera. 9. Beasts ;

as, Latranti Oratores. 10. Hu-
man Parts ; as, Est Os Con-
cionis. 11. Manual Operations ;
as, Limare Scriptum. 12. Em-
ployments ; as, Christus Pastor
bonus, &c. Walker.

OBS. V. **F**AULTS OF
TROPE S.
Tropus est Verbi vel Sermonis à
propriâ Significatione in aliam
cum Virtute Mutatio. Quint.
Inst. 8. 6. The Faults of
Tropes are therefore 9. viz. 1. Perplexitas ; ut, Charibdim
bonorum, dixerim Voraginem
potius ; facilius enim ad ea quæ
visa, quam ad illa quæ audi-
ta sunt mentis oculi feruntur.
2. Durior Tropus ; ut, Si quis
olim M. Catone mortuo, dicat
Senatum Pupillum relictum.
3. Nimis frequens ; nam, ut
modicus atque opportunus Usus
illustrat Orationem, ita frequens
& obscurat, & tædio complet.
4. Major quam res postulat ;
ut, Tempeitas Commessationis.
5. Similitudo longe ducta ; ut,
Syrtim Patrimonii, libentius
Scopulum dixerim. 6. Diffi-
cilitudo ; qualis est in illo En-
nii, Cœli ingentes Fornices.
7. Compulsio ; ut, Commessa-
tio Tempestatis. 8. Nimis
humilis ; ut, Saxeua Verruca.

Et

S E C T. I.

Of the CHIEF TROPES in Language.

M. **A** TROPE, from $\tau\pi\epsilon\pi\omega$, *verto*, is the Elegant *Turning* or applying of a *Word* from it's native and *proper* to a *relative* improv'd Sense.

The

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Et 9. Obscenitas. Neque omnia quæ Poëtis permissa convenire Orationi putemus, nec enim Pastorem Populi cum Homero, nec Volucres pennis remigare, cum Virgilio dixerim. See Cic. de Orat. 3. 163. & Quint. 1. 8. c. 6.

OBS. VI. **U**SE OF EPI-
THETS. Epithetis frequentius & liberius utuntur Poëtæ, quam Oratores: namque illis satis est convenire Verbo, cui apponitur; & ita, Dentes albi, & humida Vina, apud eos non reprehenduntur, quæ apud Oratores redundant. Quod si Epitheta aliquid efficiat, ut in his, O abominandum Scelus, O deformem Libidinem, non reddit. Oratoribus exornantur autem Sententiae Epithetis translati; ut, Cupiditas effrænata, insanæ Substitutiones; & aliis adjunctis *Tropis*, Turpis egestas, tristis Senectus. Unde sine Appositis, vel Epithetis, nuda & incompta est Oratio: sed ne ornetur multis, quia sit longa & impedita. See Arist. lib. 3. Rhet. c. 1. & Quint. lib. 8. c. 6.

OBS. VII. **T**HE DIFFERENCE between TROPES, FIGURES and REPETITIONS. *Figura, scut Nomine ipso patet, est Confirmatio quædam Orationis remota à communi, & primum se offerenti, Ratione. Differt autem à Tropis Figura, quia propriis Verbis Figura fieri potest, quod in Tropis non cadit.* See Quint. 1. 6. c. 9. *Repetitio, seu Verborum Figura, est in Verbo geminato in iuâ Significatione manente.* Cyp. Soarius. *Vel, ut Cicero describit, est ejusdem Verbi crebra à primo Repetitio.*

OBS. VIII. **T**HE USE AND ABUSE OF FIGURES. Si quis parcè, & cum Res poscit, Verborum Sententiarumque Figuris utatur, jucundiorem faciet Orationem. Qui verò immodicè, & sine Judicio eas adhibuerit, ipsam illam Gratiam Varietatis amittet. Danda igitur Opera est, ut nec multæ sint supra modum, nec ejusdem Generis, aut junctæ, aut frequentes: Quia Satietas, ut Paucitate earum, ita Multitudine quoque

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The CHIEF TROPE S in Language
are seven, a *Metaphor*, an *Allegory*, a *Me-
tonymy*, a *Synecdoche*, an *Irony*, an *Hyper-
bole*, and a *Catachresis*.

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N. i. A METAPHOR for Words *Resemblance* brings. 106
ii. An ALLEGORY likens Things to Things. 164
iii. A METONYMY Name for Name imposes, 166
For *Cause, Effect; for Subject, Adjunct* chuses.
And vice versa.
iv. SYNECDOCHE the *Whole* with *Part* confounds. 170
v. An IRONY *dissimbling* flily wounds. 176
vi. HYPERBOLE in Speech the Truth *outflies*. 172
vii. A CATACHRESIS Words *abus'd* applies. 179

N. B. The Numbers at the End of the Lines
refer to the Pages in Mr. BLACKWELL's excellent
Introduction to the Classics; where these *Tropes* are
judiciously explain'd, and may, if the Teacher pleases,
be read with much Profit to the Learner, before the
Explication following.

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quoque vitatur. See *Cyp. Soa-
rius*; & *Quint.* l. 9. 3.

OBS. IX. **T**H E N U M-
BER, NAMES,
and Manner of Explaining
Tropes, Figures, and Repetitions,
was, is, and always will be
uncertain. In *Troporum Fi-
gurarumque Numero, Nominis-
bus, ut & Naturā explicandā,*
usque adeo dissentient *Authores*
vel *Græci vel Latini, ut non*
modò inter se dissentiant, sed,
quod majus est, Cicero ipse
*discrepat. Nam, ut Quintili-
anus, lib. 9. c. 3. animad-*

*vertit, multas Figuras in tertia
de Oratore Libro posuit, quas in
Oratore postea scripto, quoniam
de illis Mentionem non fecit,
videtur repudiaſſe. Quædam
posuit inter Verborum Exorna-
tiones, quæ Sententiarum sunt
Lumina: Quædam ne Figuræ
quidem sunt. Non tamen est
cur Quisquam vel illum vel
alios Authores hāc de Causā
temerè reprobendant. Numerus
enim illarum nec fuit olim cer-
tus, nec verò unquam esse poter-
it. Cujus Rei duas ego repe-
rio Causas. Altera est, quod
novæ Figuræ, Quintiliano e-
stiam*

THE MEANING and DERIVATION of
the Names or Terms, with Examples.

I. **M**ETAPHOR, Μεταφορά, *a Transferring*, from μεταφέρω, *transfero*. EXAMPLES. Thus *Resemblances* instead of *proper Words* may be transfer'd from any *Object* in *Nature*; as, *The Lord is my Rock*, that is, *Support*; Psalm xviii. 2. *Cæptis aspirate*, i. e. *favete*; Ovid. Met. 1. *Tell that Fox*, i. e. *Herod*; Luke xiii. 32. *Homerus Poëtarum Sol. Invidiæ Flamma. Duo Fulmina Belli*; Virg. *Mens ferrea. Aurea Ætas. Gemmant vites. Flos Nobilitatis. Læta Seges*; Virg. *Homo Homini Lopus. Expolire Orationem. Diffuere Amicitiam. Londonium Caput Angliæ. Æstus Irarum*; Virg. *Splendor Verborum. Ingenii Flumen, &c.*—N. 1. No *Trope* is more frequent or florid than the *Metaphor*; for it is a short and sprightly *Resemblance* or *Similitude in one Word*, and may, as has been hinted, be transfer'd or taken from any *Object of Sense* whatever; but that of *Sight* is reckon'd most lively. Hence *Odoror, Teneo, Gusto, & Audio*, are often met with for *Intelligo*; tho' *Video, Cerno, or Perspicio* much oftener. See 1 Kings x. 4. Hagg. i. 9. 1 Chron. xvi. 32. N. 2. It is by this *Trope* that *Christ* in *Scripture* is call'd a *Vine, Door, Rock, Lamb, Lion, &c.* And *Man*, a *Shadow, Flower, Grass, Wolf, Bear, Dog, &c.*

II. ALLE-

ANNOTATIONS.

tiam Autore, fieri adhuc & excogitari possunt. Altera, quod tum Verborum, quam Sententiarum Figuræ non in Formas, quarum certus, sed in Partes & quasi Membra, quarum infinitior est Numerus, Distribuuntur. Cyp. Soarius Rhet. lib. 3. c. 30.

OBS. X. **T**HE A U THOR'S DISTRIBUTION of *Tropes, Figures, and Turns*, has been already spoken to. The FIGURÆ METRICÆ following, which he has rank'd in the same Method with his own

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II. ALLEGORY, Ἀλληγορία, a Speaking differently from Meaning, from ἄλλο, aliud, & ἀγορεύω, palam dico. EXAMPLES. Thus when in conveying our Meaning under disguis'd Terms, we liken Things to Things by continued Metaphors, still speaking one Thing and meaning another; as, *Sine Cerere & Libero friget Venus*, i. e. *sine Pane & Vino friget Amor*; Ter. *Claudite jam Rivos, Pueri, sat Prata biberunt*, Leave off your Songs, my Boys, they have heard enough; *Virg. Et jam tempus Equum spumantia solvere colla*; *Virg. Geor. 4. Forum aleatorium calefecimus*; *Aug. apud Sueton. for Studiosè multumque lusimus Alea*. O Navis, referent in Mare te novi Fluctus, &c. See *Hor. lib.*

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own, were compos'd by Mr. N. BURTON for the Use of Durham School, and are the briefest, smoothest, most correct, and most expressive of any extant. These, as the Author could not mend 'em, he here proposes to his own Scholars,

as containing, like the *Iliad in a Nutshell*, a noble Fund of Troposchematical Knowledge; promising to each Sixpence, whoever he is, that will learn 'em by Heart, and repeat 'em to him with Understanding.

FIGURÆ RHETORICÆ & GRAMMATICÆ.

THE CHIEF TROPS.

DAT propriâ similem pro voce METAPHORA Vocem. Continuare Tropos solet ALLEGORIA plures. Cognato mutat MENTONYMIA Nomine Nomen : *Effecti Efficiens vice fungitur, hujus & illud ; Inventor notat Inventum, notat Autor Opusque ; Materies Rem Signat, & Instrumenta Laborem ; Finis pro Medio, Medium pro Fine locatur ; Ponitur Adjunctum pro Subiecto, & vice versa ; Sunt Signatorum vice Signa, Locata Locorum ; Et Locus Indigenas, & quæ sunt gesta notabit.* Confundit Totum Partemque SYNECDOCHE duplex. **I**RONIA Jocis contraria signat acutis. *Augens vel minuens transcendent HYPERBOLE Verum, Vocibus impropriis gaudet CATCHRESIS abuti.*

OTHER

ELEMENTS OF ORATORY. 33

lib. i. Od. 14. See also *Eccles.* xii. 5, 6. *Psalm.* cx. 1. *Matt.* xv. 11. *Jer.* xxiii. 5, 6. *Job* xxix. 6. *Prov.* xxiii. 27.—*N.* To the *Allegory* may be refer'd all *Apologues*, such as *Æsop's Fables* and all others, the *Parables* of *Scripture* and all others, the *Canticles* or *Song of Solomon*; also all *ÆNIGMA's* (from *ανίσχωμα, obscurè significo*) or *Riddles*; as, *Dic quibus in Terris, & eris mibi magnus Apollo, Tres parteat Cæli Spatium non amplius Ulnas.* Answ. At the Bottom of a Well. *Dic quibus in Terris inscripti Nomina Regum Nascantur Flores.* Answ. *Pecunia nascatur ubique;* Virg. *Ecl.* 3. *Filiolas Cadmi profert Nilotis Arundo;* *Quas serit è Cnidio distillans Sepia Nodo:* that is, Paper brings forth Letters, which Ink dropping from a Pen begets. See *Gen.* xl. and xli. *Dan.* iv. 10, 11. &c. *Judg.* xiv. 14. *Isa.* xi. 1, 2. &c. **PARCEMIA,** Παρεμία, a *Proverb*; as, *Æthiopem aut Laterem lavare, means, To labour in vain.* *Lupum auribus teneo;* *Ter.* &c. may be also refer'd to the *Allegory*. See *Ezek.* xvi. 44. *Prov.* xiv. 4. *Jer.* xxxi. 29. &c.

III. METO.

ANNOTATIONS.

OTHER TROPEs in the Order they're mention'd.

Æ N I G M A obscuris involvit Senfa Loquellis.
Præmonet experto bene nota **P A R C E M I A** Dicto.
Dat plures in Voce Tropos **M E T A L E P S I S** eadem.
Personis aliud facit **A N T O N O M A S I A** Nomen.
Hostibus insultat Dictis **S A R C A S M U S** amaris.
Hostili mordens **D I A S Y R M U S** Scommate lædit.
Dat **C H A R I E N T I S M U S** minitanti mollia Verba.
Urbano meritos Sale defricat **A S T E I S M U S**.
Te **M Y C T E R I S M U S** Naso suspendit adunco.
M I M E S I S ridens imitatur Verba loquentis.
Verum magnificans **A U X E S I S** tollit & auget.
Vera **T A P E I N O S I S** tenuat minuitque premendo.
A Sonitu Voces **O N O M A T O P C E I A** fingit.
Oppositas Rebus Voces **A N T I P H R A S I S** aptat.
Fortius affirmat **L I T O T E S** adversa negando.
Alternis Casu submutat **H Y P A L L A G E** Casum.
Turpem **E U P H E M I S M U S** Rem Nomine velat honesto.
Membra Pathosque Deo transfert **A N T H R O P O P A T H I A**.

34 RHETORIC MADE EASY, or

III. METONYMY, *Mētōnūmīa*, a Putting of Name for Name, from *μετά*, *trans*, & *ὄνομα*, *nomen*. EXAMPLES. Thus, by means of their mutual Relation, 1. *The Name of the Cause is put for the Effect*; as, *The Efficient Cause, Mars*, i. e. War, *rages*. Read *Horace*, i. e. his Writings; *Philologus*. *Quo ambulas tu qui Vulcanum in Cornu conclusum geris*; *Plaut*. See *Luke* xvi. 29. *Valet Linguā*, i. e. *Sermone*. *Vide Manum ejus*, i. e. *Scripturam*. The Material Cause; as, *Pinus* for *Navis*; *Ovid*. *Meditaris Avenā*, i. e. *Fistulā*; *Virg.* *Æs*, *Argentum*, *Aurum*, for *Nummus æreus*, &c. *Ferrum pro Gladio*. The Means for the End, *Quo Sidere terram vertere*; *Virg.* *Geor.* 1. 2. *The Effect is put for the Cause*; as, *Pallida Mors*, *quia pallidos reddit*; *Hor.* *Ira cæca*. *Adolescentia bilaris*. *Segne Otium*. *Serta mihi Phyllis legeres*, *pro Floribus*; *Virg.* *Quas meruit pænas jam dedit illud Opus*,

ANNOTATIONS.

THE CHIEF FIGURES.

ECPHONESIS amat Motus Clamore ciere.
Quid dicat, quid agat, dubitat pendens APORIA.
Verba EPANORTHOSIS revocans addensque reformat.
APOSIOPEYSIS reticet, Remque innuit omnem.
Rem negat APOPHASIS, quam transgreditur PARALEIPSIS.
Sermonem hinc illic convertit APOSTROPHE currens.
Transpositas à se disjungit ANASTROPHE Voces.
Urget EROTESIS, poterat quæ dicere quærens.
PROLEPSIS nondum quæ sunt objecta refutat.
Agnoscit SYNCHORESIS quæ Crimina non sunt.
Hinc amat ornatè transfire METABASIS illic.
PERIPHRAESIS Verbis Rem pluribus explicat unam.
Verba CLIMAX repetit Gradibus quoque pergit eundo.
DIALYTON Nexus aufert, POLYSYNDETON infert.
OXYMORON erit quasi Contradictio vera.
Librat in Antithesis contraria ENANTIOSIS.
Comparat assimilans Rem Re PARABOLA duplex:
Proponit PROTASIS, respondet APODOSIS illi.
Ipsam Luminibus Rem subjicit HYPOTYPOSIS.
Largitur Linguam PROSOPOPCEIA mutis.
Narratum claudit, vel EPIPHONEMA probatum.

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Opus, i. e. Ovidius *Effector Operis*. *Ego te, Scelus, ulciscar*, i. e. *Scelestē*; *Ter*. The End for the Means, *Quis aris imponat Honorem*; *Virg.* 3. *The Subject is put for the Adjunct*. (N. The Meaning of *Adjunct* is some Circumstance or Appendage belonging to or depending on the *Subject* or chief Thing as it's Seat); as, *He has a good Heart*, i. e. *Courage*. *Continens pro Contento*, as *Drink this Cup*, i. e. *this Wine*; *1 Cor. xi. 26*. *Locus pro Incolis*, as, *Invadunt Urbem vino somnoque sepultam*, i. e. *Incolas*; *Virg.* *Bibet Germania Tigrim*; *Virg.* *Locus pro Locatis*, as, *The Church*, i. e. *Religion*, forbids it. *Possessor pro Possesto*, as *Jam proximus ardet Ucalegon*, i. e. *Ucalegonis Domus*; *Virg. Aen. 2*. *Dux pro Exercitu*, as, *Annibal vietus fuit*, i. e. *Annibal's Exercitus*. *Patronus pro Cliente*, as, *Nego me restitutum esse*, i. e. *Clientem meum*; *Cic.* *Ante focum si Frigus erit, si Mēssis in umbrā*, i. e. *Hyems & Aēstas*; *Virg.* *Signatum pro Signo*, as, *Orpheaque in medio posuit*, i. e. *Signum Orphei*; *Virg. Ecl. 3*. 4. *The Adjunct is put for the Subject*; as, *Virtutem incolumem odiūs*, i. e. *Viros Virtute prāditos*; *Hor.* Con-

ANNOTATIONS.

OTHER FIGURES in the Order they're mention'd.

Miratur THAUMASMUS, & optat mobilis EUCHE.
Devovet ARA, Preces effundit blanda DEESIS.
Effictum instituit Sermonem DIALOGISMUS.
Quid SYMBOULEUSIS, faciendum est, consulit Hostem.
Hostili jugulat pugnans ANTISTROPHE Telo.
Hosti Argumentum concedit EPITROPE vanum.
Quæ lādunt Hostem quoque PAROMOLOGIA ponit.
Digrediens jucunda Scopo PARECBASIS errat.
Vult ANACHORESIS, repetens modo Dicta, reverti.
Principio revocat Sermones EPANACLESIS.
Quæ dici poterant, ea rejicit APODIOXIS.
ANABASIS summum scandens ascendit ab imo.
CATABASIS summo remeans descendit ad imum.
SYNCECIESIS contraria cogit eodem.
ANTITHETON fibimet Senū contraria jungit.
Illustrans secum contraria SYMBOLE confert.
Explicat imparibus collata DIAPHORA Rebus.

36 RHETORIC MADE EASY, or

Contentum pro Continente, as, *Vina coronat*, i. e. *Craterem Vina continentem*; Virg. *Æn.* 1. *Huic consilio palmam do*; Ter. *Nulla unquam Ætas de Laudibus tuis conticescet*, i. e. Homines nullius ætatis; Cic. pro *Marc.* *Signum pro Signato*, as, *Cedant Arma Togæ*, i. e. *Bellum Pati*; Cic. *Locatum pro Loco*, as, *Quæsrivimus te in omnibus Libellis*, i. e. *Bibliothecis*; Catul. *Carm.* 56. *Vixerunt*, i. e. mortui sunt. *Funus for Mors.* &c. See *Ezek.* vii. 15. *Numb.* xxxii. 23. *Psalm* cv. 18. *Gen.* iv. 25. *Jam.* iii. 8. *Exod.* xv. 6. *2 Kings*, iv. 40. *Gen.* xxxix. 4. *Matth.* xxvi. 26. *Gen.* xl ix. 10. *Josb.* xi. 21. *Phil.* iii. 3.—**N. METALEPSIS**, or *Transumption*, from *μετα*, *trans*, & *ἀπλέω*, *sumo*, is a Species of the *Metonymy*, where the Trope is *far-fetch'd* or multiplied; *Tropus rarissimus* & *maxime impro prius*; *Quint.* 8. 5. Thus, *Post aliquot mea regna videns mirabor Aristas*; *Virg. Ecl.* 1. *Ubi per Aristas*, *spicas*; *per spicas*, *segetes*; *per segetes*, *æstates*; *per æstates*, *Annos*. intelligimus. See *Lam.* iv. 4. **A N T O N O M A S I A**, from *αὐτὶ*, *pro*, & *ὄνομα*, *nomen*, the Exchange of *Common Names*

ANNOTATIONS.

FIGURES of less Note.

RES simul accumulans diversas congerit **HIRMUS**.
Propositum propriis probat **ÆTILOGIA** Causis.
Ordine transverso commutat **ENALLAGE** Voces.
HENDIADI Verbis Res dicitur unica binis.
SYNCHYSIS invertit Seriem Syntaxeos omnem.
Quæ Res præcedunt post **HYS TEROLOGIA**-ponit.
Explanat totum partes numerando **MERISMUS**.
Historiâ simili **PARADEIGMA** illustrat, & urget.
Complet Particulis Voces in Fine **PARELCON**.
Vix licitas effert audax **PARRHESIA** Voces.
Omnes designat **GNOME**, huncce **NOEMA** vel illum.
Sermonum Tenebras bene dissipat **EXEGESIS**.
Rem solvens dubiam præmissa **PROCTHESIS** infert.
Singula distinctis **HYPOZEUXIS** Vocibus ornat.
Æquat Syllabicis **ISOCOLON** Commata Membris.
PÆANISMUS amat lætari, & Gaudia quærit.
Insperati aliquid **PARADOXON** subjicit hærens.

GRAMMA-

Names for Proper, and the contrary, is also a Branch of the *Metonymy*; as, *Sardanapalus* for *Homo libidinosus*; *Nero* for *Homo crudelis*; *Aristides* for *justus*; *Cræsus* for *dives*; *Mæcenas* for *patronus*; *Tbraso* for a *Boaster*. So *Omnipotens* for *Deus*; *Pænus* for *Hannibal*; *Poëta* for *Virgil*; *Orator* for *Cicero*. *Irus* & est *subito*, qui modo *Crœsus* erat; *Ovid*. *Qui Curios simulant & Bacchanalia vivunt*; *Juv.* Sat. 3. See *Matth.* xxi. 3. *John* xi. 28. *Matth.* ix. 6. &c.

IV. SY-

ANNOTATIONS.

GRAMMATICAL FIGURES.

MUTatur propriæ METAPLASMO Syllaba Voci. Principio PROTHESIS superaddit, APHÆRESIS aufert. SYNCOPE de Medio trudit, sed EPENTHESIS indit. APOCOPE demit Fini PARAGOGE quod addit. METATHESIS de sede movens Elementa reponit: ANTISTOICHON & ANTITHESIS Elementa refingunt. TMESIS compositam solet in duo scindere Vocem. ANTIMERIA solet pro Parte ponere Partem. Deficit ELLIPSIS, Verbis PLEONASMUS abundat. Substantia duo Casu APPONUNTUR eodem. EVOCAT ad primam se tertia, sive secundam. Adhibet indignum SYLLEPSIS sub magè digno. PROLEPSIS Vocem de Partibus innuit unam. Plura uni Adjecto aut Verbo dat Nomina ZEUGMA. SYNTHESIS est Structurâ incongrua, congrua Sensu. Casum ANTIPTOSIS pro Casu ponere gaudet. Ob κατὰ suppressum Quartoque SYNECDOCHE gaudet. Prisce ARCHAISMUS loquitur, Græcè HELLENISMUS. Ante H Vocales, vel se SYNALCÆPHA revellit. M capit & sociam ECTHLIPSIS: S sustulit olim. Conficit ex binis contrafacta SYNÆRESIS unam. Dividit in binas resoluta DIÆRESIS unam. Finalem CÆSURA brevem producere gaudet. SYSTOLE corripit, extenditque DIASTOLE Tempus. Membrum interposito Sermone PARENTHESIS auget. Lineolâ Voces diverfas copulat HYPHEN. DIALYSIS mediâ transfert in proxima Vocem. Syllaba sive etiam Pes deficit ACATALEXI. Vel Pede vel Membris HYPERCATALEXIS abundat. ANTIPODIA Pedum Mensuras innovat æquas. Commate distinguit mediâ HYPODIASTOLE Vocem. Hebræas Phrasæ imitabitur HEBRAISMUS.

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IV. SYNECDOCHE, Συνεκδοχή, *Comprehension*, from συνεκδέχομαι, *comprehendo*. EXAMPLES. 1. Where a *Part* is taken for the *Whole*; *Animāque litandum Argolicā*; Virg. *Æn.* 2. for *Hominē Argolico*. Give us this Day our daily *Bread*. So *Mucro* is put for *Gladius*, *Teētum* for *Domus*, *Tela* for *Arma*, *Hyems* for *Annus*, *Auster* for *Ventus*. *Hostis habet muros*, for *Hostes*; Virg. *Plus millies audivi*; Ter. *Sexcenta licet ejusmodi proferre*, for an *Indefinite Number*; Cic. 2. Where the *Whole* is taken for a *Part*; as, *They have taken away my Lord*, meaning only the *Body of Jesus*; John xx. 13. So *Virtus* is us'd for *Fortitudo*, *Ales* for *Aquila*, *Elephantus* for *Ebur*, *Quadrupes* for *Equus*, *Colour* for *Redness*, *Atrides* for *Agamemnon* or *Menelaus*. *Pabula gustāssent Trojæ*, *Xanthumque bibissent*, i. e. *partem Pabubli & partem Xanthi fluvii*; Virg. *Nos populo imposuimus*, & *Oratores vīsi sumus*. *Sequemur Stoicos*; Cic. *de se. &c.* Which last Examples are call'd COINOTES, *Communication*, from κοινός, *communis*. See *1 Cor. x. 9*. For *Synecdoche*, see *Gen. xii. 5. Matth. viii. 8. Isa. i. 3. Job xiv. 1. Mark xvi. 15. Gen. vi. 12. 2 Pet. iii. 6. Jer. viii. 7. Rom. iii. 28. &c.*

V. IRONY,

ANNOTATIONS.

CHIEF TURNS or REPETITIONS.

UNAM diversis Frontem dat ANAPHORA Membris. Unum diversis Finem dat EPISTROPHE Membris. Incipit & finit pariter duo SYMPLOCE Membra. Confirmat Vocem repetens EPIZEUXIS eandem. Voce ANADIPLOSSIS quā finit incipit ipsā. Hic dat Principium, Finem EPANALEPSIS & illic. Inverso repetens dat EPANODOS ordine Voces. Verba PLOCE repetit paulūm mutantia Sensum. Nomen idem variis POLYPTOTON Casibus effert. Dat varium Sensum Voci ANTANACLASIS eidem. PARANOMASIA alludit Sonitumque imitatur. Naturæ ejusdem sibi Verba PAREGMENON addit. Conjugit pariles, Fines HOMOIOTELEUTON. Iisdem plura facit SYNONIMIA Nomina Rebus.

REPE-

ELEMENTS OF ORATORY. 39

V. IRON Y, *Εἰρωτία*, *Diffimulation*, from *εἰρωνεύομαι*, *diffimulo*. EXAMPLES. Thus, as when sneeringly we intend the Contrary to what we speak, which may be perceiv'd either by the *Accent* of the Voice, *Character* of the Person, or *Nature* of the Thing, as, *Id populus curat scilicet*; Ter. *O salve bone Vir, curasti probè!* Ter. *Egregiam vero Laudem, & Spolia ampla refertis, Tuque tuusque Puer*; Virg. *Tum credo cum me arbustum videre Miconis, Atque malâ vites incidere falce novellas*; Virg. Ecl. 3. *Integritas tua te purgabit, mibi crede, Pudor eripuit, Vita antea&ta servavit*; Cic. in *Clodium improbum*. In like Manner may we call an Harlot *Penelope*, or a Fool *Solomon*. See Matth. xxvi. 50. Gen. iii. 22. 2 Sam. vi. 20. Judg. x. 14. Matth. xxvi. 45: 1 Kings xviii. 27. Job xii. 2. Eccl. xi. 9.—N. To an *Irony* in some Sense may be refer'd the Six following, viz. 1. SARCASMUS, from *σαρκάζω*, *Carnes detrabo*, a doglike *Insult* over One dead or dying; as, *Hail King of the Jews!* Matth. xxvii. See also Mark xv. 31, 32. Nahum iii. 14. Psalm cxxxvii. 3. *Satia te Sanguine, Cyre!* Justin. *I, verbis Virtutem illude superbis!* Virg. Æn. 9. *Hinc Nuncius ibis Pelidæ referens!* Virg. 2. DIAS YRMUS, a *Reproach*, from *διασύρω*, *convitior*; as, *Interstrepit Anser Olores*; Virg. *Larga quidem semper, Drance, tibi copia fandi, Tunc cum bella manus poscunt*; Virg. Æn. 11. 3. CHARIEN-
TISMUS,

ANNOTATIONS.

REPETITIONS of less Note.

HOMOIOPTOTON *Casus conjungit eosdem.*
Commata plura uno dabit EXERGASIA Sensu.
Inversis vertit Sensum ANTIMETABOLE Verbis.
Disjungens negat hoc, hoc PARADIASTOLE dicit.
Tota Intervallis dat EPIMONE Carmina certis.
Membrorum primum mediumque MESARCHIA supplet.
MESOTELEUTON inest medio finique duorum.
Infert Verba eadem mediis MESOPHONIA Membris.
TAUTOTES in certis Vocem integrat Intervallis.

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TISMUS, a *smoothing Joke*, from $\chiαρίεις$, *gratiosus*; as, *Bona verba quæso*; Ter. 4. ASTEISMUS, a *polite Banter*, from $\alphaστεῖος$, *urbanus*; as, *Qui Bavium non odit amet tua carmina Mævi*; *Atque idem jungat Vulpes & mulgeat Hircos*; Virg. 5. MYCTERISMUS, a *Turning up the Nose*, from $\muνητηρίς$, *Nasus*; as, *Di meliora!* which is also call'd CHLEUASMUS, an *antic Jeer*. See Luke xvi. 14. 6. MIMESIS, a *Mimicking*, &c. from $μιμέομαι$, *imitor*; as, *Fingunt—Fuit olim quidam senex Mercator: navem is fregit apud Andrum*, &c. Ter. *At ego nesciebam, quorsum tu ires; Parvula hinc est abrepta, eduxit Mater pro suā*, &c. Ter. Eun. *Postremo tanquam in speculum, in patinas, Demea, inspicere jubeo, & moneo quid factō usus sit*; Ter. Adelph. See Psalm ii. 3. 1 Cor. xv. 32. Isa. xxviii. 15. Micah iii. 11. &c.

VI. HYPERBOLE, $\gammaπερβολὴ$, an *Overshooting*, from $\upsilon\pi\epsilon\rho$, *super*, & $\beta\alpha\lambdaλω$, *jacio*. EXAMPLES. Thus we may overshoot the Truth by AUXESIS or EPAUXESIS, *Increasing*; as, *Candidior Cycnis*; Virg. Ecl. 7. *Pice nigrior. Pisce sanior. Ocyor Aurā.* See Gen. xi. 4. Or by MEIOSIS, or TAPEINOSIS, or HYSTERESIS, *Diminishing*; as, *Talpā cæcior. Phœnix rarior. Iro pauperior. Limace tardior*. &c. See Job xxv. 6. The Giant's lofty Head o'er-top'd the Clouds; Virg. Æn. 3. 619. *Dum comuntur Annus est*; Ter. *Vix ossibus hærent*; Virg. *Gemini-que minantur in Cælum Scopuli*; Virg. *Polypheus's Love-Song in Ovid is made up of Hyperboles, Candidior folio nivei Galatea ligustri, Floridior prato*, &c. See Met. 13. *Jam jam tacturos Tartara nigra putes*; Ovid. Trist. See Job xxxix. 19. Gen. xli. 47. Exod. viii. 17. Judg. xx. 16. 2 Sam. i. 23. Gen. xxxii. 12. Deut. ix. 1. Psalm cvii. 26. John xxi. 25. 1 Sam. xxv. 37. Luke x. 15. &c.

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VII. CATACHRESIS, Καταχρεσις, an *Abuse*, from καταχρεομαι, *abut on*. EXAMPLES. Thus when an Improper Term is boldly us'd for a Proper; as, *Vir Gregis ipse Caper deerraverat*, i. e. *Dux Gregis*; *Virg.* *Instar montis equum divinâ Palladis arte Ædificant*; *Virg.* *Equitare in Arundine longo*; *Hor.* *Uxores olentis Mariti*, i. e. *Capræ*; *Hor.* *Capitis Nives*, i. e. *cani Capilli*; *Hor.* A Glass Inkhorn. A Wooden Tombstone. *Pro-misi Ultorem*, i. e. *minatus sum*; *Virg.* *Æn.* 1. *Breve Lilium*, i. e. *non diuturnum*; *Hor.* See *Rev.* i. 12. *Hosea* iv. 8. *Deut.* xxxii. 14. *Psalm* cxxxvii. 5. *Jer.* xlvi. 10. *Lev.* xxvi. 30. *Exod.* xxiii. 19. &c. Si in *Catachresi* quid durius finxeris, præmunies dicendo, *Ut ita dicam, Si licet dicere, Quodammodo, Permitte mibi sic dicere.* &c.

I'll beg leave to conclude my *Explication* of these *Tropes* in the Words of the elegant and very judicious Mr. *B L A C K W A L L*.

“ By this short Account 'tis plain, that there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uses a foreign or strange Word instead of a proper one; and therefore says one thing, and means something different. When he says one thing and means another almost the same, 'tis a *Synecdoche*: When he says one thing and means another mutually depending, 'tis a *Metonymy*: When he says one thing and means another opposite or contrary, 'tis an *Irony*: When he says one thing and means another like to it, it is a *Metaphor*: A *Metaphor* continued and often repeated becomes an *Allegory*: A *Metaphor* carried to a great Degree of Boldness is an *Hyperbole*; and when at first Sound it seems a little harsh and shocking, and may be imagin'd to carry some Impropriety in it, 'tis a *Catachresis*.” Introd. to *Class.* p. 181.

N. RHETORICIANS sometimes, but somewhat *improperly*, enumerate the Seven following as *Tropes* or *Affections of Tropes*, viz. 1. **ONOMATOPOEIA**, a *Coining a Word* from the Sound, from ὄνομα, *nomen*, & ποίεω, *facio*; as, *Balare*, *grunnire*, *boare*, *binnire*, *Hurliburly*, *lumbering*, *rattling*, *blustering*. *Bombalio*, *clangor*, *stridor*, *taratantara*, *murmur*. 2. **ANTIPHRAESIS**, a *Speaking-contrary*, from ἀντί, *contra*, & Φέαζω, *loquor*; thus, *War* is called *Bellum*, quod *minime* sit *bellum*; the Fates *Parcae*, quia *nemini parcunt*; a Grove *Lucus*, quod *minime* *luceat*. 3. **LITOTES**, a *Lessening*, from λιτός, *tenuis*, whereby a slight Denial makes a strong Affirmation; as, *Non laudo*, that is, *reprobendo*; Ter. Andr. *Nec muta curat Alexis*, this is, *maxime spernit*; Virg. Ecl. 2. *Munera nec sperno*, that is, *lubens accipio*; Æn. 7. *Est qui nec veteris pocula Massie spernit*, that is, *magnoperè amat*; Hor. See 1 Cor. x. 5. Psalm li. 17. Psalm ix. 12. Job xxxi. 17. &c. 4. **ACCISMUS**, a *Feign'd Refusal*, from αἰσκίζομαι, *simulate recuso*; as, *No, I thank you*. See Gen. xix. 2. 5. **HYPALLAGE**, a *Changing the Order of Words*, from υπό, *sub*, & αλλατίω, *muto*; as, *In nova fert animus mutatas dicere Formas Corpora*, for, *Corpora mutata in novas Formas*; Ovid. *Necdum illis Labra admovi*, for, *illa Labbris*; Virg. Ecl. 3. *Dare classibus Austris*, for, *Claves Austris*; Virg. Æn. 3. 6. **EUPHEMISMUS**, a *Putting a Gloss on a Thing*, from εὖ, *bene*, & φημί, *dico*; call'd also **CHROMA**, a *Colouring*; as, *Surely he covereth his Feet*, i. e. *Certe purgat Alvum*; Judg. iii. 24. *Ibo quod saturi solent*, i. e. *ad exonerandam Alvum seu Vesicam*. *So excessit or decessit for obiit*. *Itane Chrysifis? hem!* *Nos quidem pol miseras perdidit*; Ter. Andr. See Job. xxiii. 14. and 2 Tim. iv. 14. 7. **ANTHROPOPATHIA**, *Humane Parts and Passions*

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sions from Resemblance ascrib'd to God, from ἀνθρώποις, Homo, & πάθει, Passio; as, The Eyes of the Lord are upon the Righteous, and his Ears are open unto their Cry; Psalm xxxiv. 15. See Psalm cxvi. 15. Psalm xi. 4. Psalm xvii. 8. &c.

O. That the young Student mayn't make use of *Tropes* but where they'll come in *seasonably*, and with *Advantage*, he is to observe that----The FAULTS OF TROPES are Nine----

Of TROPES ¹ Perplext, ² Harsh, ³ Frequent, ⁴ Swoln, ⁵ Fetch'd-far,
⁶ Ill-representing, ⁷ Forc'd, ⁸ Low, ⁹ Lewd, beware.

S E C T. II.

Of the CHIEF and most moving FIGURES of Speech.

P. **A** FIGURE, from *fingo*, to fashion, is the Fashioning and *Dress of Speech*; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural: expressing either a *Passion*, or containing a *Beauty*.

44 RHETORIC MADE EASY, or

Q. THE PRINCIPAL and most moving
FIGURES in *Speech* are twenty, *viz.*

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THE MEANING and DERIVATION of the Names or Terms, with Examples.

ECPHONESIS, ἔκφωνσις, an *Exclamation*, from ἔκφωνω, *exclamo*. EXAMPLES, O Clementiam admirabilem! *Cic. pro Marc.* O Scelus! O Pestis! O Labes! *Cic. in Pis.* O Cœlum!

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lum ! O Terra ! O Maria Neptuni ! *Ter. Adelph.*
 O Populares ! Ecquis me hodie fortunatior ? *Ter.*
Eun. O utinam tunc, cum Lacedæmona classe
 petebat, Obrutus insanis esset adulter aquis ! *Ovid.*
Ep. 1. Dì tibi—Præmia digna ferant ; *Virg. Aen. 1.*
 O miserum me ! consumptis enim Lachrymis, in-
 fixus tamen Pectori hæret Dolor ; *Cic. Phil.* My
 God ! My God ! why hast thou forsaken me ?
Mattb. xxvii. 46. See also *Psalm lxxxiv. 1.* —
 N. This *Figure* is also called ANAPHONEMA,
 from ἀναφωνέω, *exclamo*. When *Admiration* is ex-
 press'd, 'tis call'd THAUMASMUS, from θαυμά-
 ςω, *admiror*; as, *O curas hominum ! Quantum est*
in rebus inane ? Pers. When any *Good* is wish'd
 or pray'd for, 'tis call'd EU CHE or VOTUM,
 from εὐχομαι, *precor*; as, *O utinam possem populos*
reparare paternis Artibus ! *Ovid.* When a *Curse*
 is express'd, or an *Evil* wish'd, 'tis call'd APEU-
 CHE, from ἀπό, & εὐχή, *votum*, or ARA or
 EXECRATIO, from ἀράμαι, *imprecor*, or MI-
 SOS, from μίσος, *odium*; as, *Dii isti Segulio male*
faciant ! *Cic.* Dii illum Deæque senium perdant,
 meque adeò—*Ter.* When *Intreaty* is made use of,
 'tis call'd DEESIS or OBSECRATIO, from
 δεομαι, *precor*; as, *Quod ego per banc te dextram*
oro ; *Ter.* When any *bad Presage* is wish'd to be
 averted, 'tis call'd ABOMINATIO; as, *Quod Dii*
omen avertant ! Quod ego abominor ! Procul
omen abesto ! Procul bæc avertant Fata ! Quod Dii
prohibeant ! Dì meliora piis ! Dì talem à terris aver-
titte Pestem ; *Virg.* —See *Rom. xi. 33. Acts xiii. 10.*
Jer. xliv. 4. Rom. vii. 24. Isai. lxiv. 1. Psalm lv. 6.
Luke xiii. 34. Gal. iii. 1. Mark xv. 29. 1 Cor. xv.
55. 1 Tim. vi. 11.

II. APORIA, ἀπορία, a *Doubting*, from ἀπορέομαι,
 perplexus sum; AS, *Quò me miser conferam ? quò*
vertam ? in Capitoliumne ? at Fratis sanguine re-
plundat : an Domum ? Matremne ut miseram,
 lament-

46 RHETORIC MADE EASY, or

Iamentantemque videam, & abjectam? *Cic. de Grach.*
Eloquar an Sileam? *Virg.* Quid faciam? roger
anne rogem? quid deinde rogabo; *Virg.* Quid
igitur faciam miser? dicam huic, an non? *Ter. Eun.*
See *Luke* xvi. 3. En quid agam! rursusne Procos
irrisa priores Experiar? &c. *Virg. En.* 4. See also
a remarkable *Aporia* in *Ovid. Met.* 8. where *Al-
thaea* deliberates of her Son *Meleager's* Death, &c.
Revocat; redeam? non, si me obsecrat; *Ter. Eun.*—
N. When a *Figure* thus objects and answers, 'tis
said to be in **DIALOGISMO**; otherwise in
LOGISMO. N. *Aporia* is call'd also **DIA-
PORESIS**. See *Phil.* i. 22, 23. *Psalm* cxxxix. 7.
Lam. ii. 13. *Rom.* vii. 24, 25. &c.

III. EPANORTHOSIS, Ἐπανόρθωσις, *Cor-
rection*, from ἐπανορθώω, *corrigo*; AS, Sed nimis ur-
geo; commoveri videtur Adolescens; *Cic. pro Lig.*
Filium unicum adolescentulum habeo: ah quid
dixi? habere me? Imo habui; *Ter. Heaut.* Am-
plexabantur Inimicum meum, meum autem? imo
vero Legum, Patriæ, Bonorum omnium; *Cic. Ep.* 1.
Quas ille Leges, si modo Leges nominandæ, ac
non Faces Urbis, & Pestes Reipublicæ; *Cic. pro
Mil.* See also *Rom.* viii. 34. and *Act*s xxvi. *Cre-
disne Rex Agrippa? scio te credere.* See *Gal.* iv. 9.
1 *Cor.* xv. 10. *Isa.* xlix. 15. *Luke* xi. 27, 28. &c.

IV. APOSIOPEYSIS, Ἀποσιώπησις, *Suppression*,
from ἀποσιωπάω, *obticeo*; AS, Ego te, furcifer, si vi-
vo; *Ter. Eun.* Quos ego—sed præstat motos com-
ponere fluctus; *Virg. En.* 1. Quem quidem ego
si sensero—Sed opus est Verbis; *Ter. Andr.*
Si quis me quærerit rufus—Præsto est, define; *Ter. Phorm.*
De nostrum enim omnium—non audeo
totum dicere; *Cic.* See also 2 *Cor.* xii. 6. *Psalm*
vi. 4. *Luke* xix. 42. 1 *Kings* xxi. 7. *John* xii.
27. &c.

V. APOPHASIS, Ἀπόφασις, *Omission*, from
ἀπό, *ab*, & φάω, *dico*: It's usual Forms are, *Omitto*,
taceo,

ELEMENTS OF ORATORY. 47

taceo, fileo, relinquam, mitto, prætermitto, præterebo, &c. AS, Mitto illam primam libidinis injuriam, mitto nefarias generi nuptias, mitto cupiditate matris expullam matrimonio filiam; Cic. pro *Cluent.* Non agam tecum summo Jure; non dicam, quod fortasse obtinerem; Cic. Non referam ignaviam, & alia magis scelestia, quorum penitere oportet: taceo furta, &c. Nec ea dico, quæ si dicam, tamen infirmare non possis; Cic. Ver. 1.— Note, this *Figure* is often called PARALEIPSIS, a *Passing-over*, from παραλείψω, prætermitto; and sometimes PARASIOPEYSIS, a *Concealing*, from παρασιωπάω, reticeo. See *Philem.* ver. 19.

VI. APOSTROPHE, Ἀποστροφὴ, Address or *Turning aside*, from ἀπό, ab, & σπέφω, *verto*; AS, Dī cœptis (nam vos mutāstis & illas) aspirate: Ovid. Met. 1. Vos enim, Albani tumuli, atque luci, vos, inquam, imploro atque obtestor; Cic. pro *Milon.* Musa mihi causas memora; Virg. Æn. 1. Vi potitur: Quid non mortalia Pectora cogis Auri sacra Fames? Virg. Vos, vos appello fortissimi viri, qui multum pro Patriâ Sanguinem effudistis; Cic. pro *Milon.* Vos ô clarissima Mundi Lumina; Virg. Et vos, ô Lauri, carpam, & te proxima Myrte; Virg. Munera Bacchē tua; Virg. Unguibus, Accipiter, faucia facta tuis; Ovid. Trist. See also a most beautiful *Apostrophe* in Tully's fifth *Tusc. Question*, O Vitæ Philosophia Dux, &c. See also *Psalm* xlii. 5, 6. and *Prov.* vi. 6, 7, &c. and *Psalm* ii. 9, 10. *Hos.* xiii. 9. *Isa.* i. 2. *Psalm* iii. 3. *Gen.* xlix. 18. &c.

VII. ANASTROPHE, Ἀναστροφὴ, *Suspension*, or INVERSION, which creates a pleasing *Suspence*, from ἀνασπέφω, retrò *verto*; AS, Quid deinde? quid censeris? Furtum fortasse aut Prædam aliquam? Cic. in Ver. Deinde cum diu suspendisset *Judicūm* animos, subjicit quod multo esset improbius. Arma

Virumque

48 RHETORIC MADE EASY, *or*

Virumque cano; *Virg. Aen.* 1. And such as this of *Virgil's, Ecl.* 8.

Pastorum Musam, *Damonis & Alpheibæi,*
Immemor Herbarum quos est mirata Juvenca
Certantes; quorum stupefactæ Carmine Lynces;
Et mutata suos requierunt Flumina Cursus;
Damonis Musam dicemus & Alpheibæi.

Take away, in such a Case, the *Inversion*, and place the Words in Grammatical Order, and you'll take away all the Majesty, Grace, and Harmony of the Expressions, as the Archbishop of *Cambray* and Mr. *Blackwall* well observe. 'Tis also called **PARRALAGE**, *Transplanting*; AS, *Maria omnia circum*; *Virg.* *Transtra per & remos*; *Virg.* *Italiam contra*; *Virg.* *Mecum, tecum, Quibus de Rebus, &c.*

VIII. EROTESIS, *Ἐρώτησις*, or **EROTEMA**, *Interrogation*, from *ἐρωτάω*, *interrogo*; AS, *Et procul ô miseri, quæ tanta Infania, Cives?* *Creditis evectos hostes?* *aut ulla putatis Dona carere dolis Danaum?* *sic notus Ulysses?* *Virg. Aen.* 2. *Nonne ego te vidi Damonis pessime Caprum Excipere infidiis?* *Virg. Ecl.* 3. *Quousque tandem, Catilina, abutere Patientiæ?* *Cic.* *Quem Virum aut Heroa Lyrâ vel acri Tibiâ sumes celebrare, Clio?* *Quem Deum?* *Hor.* i. 12. 'Tis also call'd **PUSMA**, *Question*. See *Jonas* i. 8. *Gen.* iv. 7. *Job* viii. 3, 11. *Zecl.* iv. 7. *Job* iii. 11, 12. *Psalm* lxxvii. 7. *A&ts* ii. 37. — *N.* This *Figure* is likewise called **ANACOENOSIS**, *Expostulation or Communication*, from *ἀνακοινώω*, *communico*, when the Interrogation is made to an Enemy; or **SYMBOULEUSIS**, *Consultation*, from *συμβολεύω*, *simul consulto*; AS, *Quin denique, quid centetis?* *cedo si vos in eo loco essetis, quid aliud fecissetis?* *Cic.* See also *Isa.* v. 3, 4. &c. *Mal.* i. 6. *Jer.* xxiii. 23.

Luke

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Luke xi. 19. 1 Cor. iv. 21. Gal. iv. 21. &c.
Quæro, si te hodie domum tuam redeuntem coacti
Homines, & armati, non modò Limine, Tectoque
Ædium tuarum, sed primo Aditu, Vestibuloque
prohibuerint, quid acturus sis; *Cic.*

IX. PROLEPSIS, Πρόληψις, or PROCATALEPSIS, *Prevention*, from *πρό*, *ante*, & *λαμβάνω*, *capio*; AS, Malè judicavit populus; at judicavit: Non debuit, at potuit: Non fero, at multi clarissimi & sapientissimi cives tulerunt; *Cic. pro Planc.* The *Objection* in a *Prolepsis* is call'd HYPOPHORA, an *Objection*, and is generally introduc'd with *Etsi, licet, quanquam, dicat aliquis, quærat aliquis, at inquis, &c.* The *Answer* is call'd ANTHYPOPHORA, a *Reply to the Objection*, and is usually brought in with *Tamen, respondeo hunc in modum, ac inquam ego, &c.* AS, But some Man will say, How are the Dead raised up, &c? Thou Fool, &c. *1 Cor. xv. 35, 36.* Dicet aliquis, hæc igitur est tua disciplina? Sic tu instituis adolescentes? *Cic. pro Cæl.* If the *Objection* is turn'd to an Argument against the Adversary, 'tis call'd ANTI-STROPHE, a *Back-stroke*; or BIANON, a *violent Retort*; or METASTASIS, *Transmutation*, AS, Imo equidem, neque enim si occidisse, sepelisse. See also *Matth. xv. 26, 27. 1 Kings xviii. 17, 18.* If the *Objection* is rejected as absurd, 'tis call'd a REJECTION. See *Matth. xvi. 22, 23. Luke ix. 55. Acts viii. 20. Mark ii. 6, 7. Psalm 1. 16.* By some the *Objection* only is call'd Prolepsis, and the *Answer* HYPOBOLE, a *Subjection*; or PROSAPODOSIS, a *Reply*; AS, Hic aliquis mihi dicat, Cur ego Amicum Offendam in Nugis? Hæ Nugæ seria ducunt In Mala; *Hor.* See also *Rom. vi. 1, 2 — N.* *Prolepsis* is also often call'd PRÆMUNITIO. See *Isa. xxxvii. 23. Matth. xxi. 24, 25. Rom. ix. 19, 20. Rom. vi. 15. &c.*

50 RHETORIC MADE EASY, or

X. SYNCHORESIS, *Συγχώρεσις*, *Concession*, from *συγχωρέω*, *concedo*; AS, *Sit Sacrilegus, sit fur, sit flagitorum omnium vitiorumque Princeps*; *at est bonus Imperator*; *Cic. pro Verre*. *Quid tum si fuscus Amyntas?* *Et nigræ violæ sunt & Vaccinia nigra*; *Virg. Imo habeat, valeat, vivat cum illâ; perfundat, pereat, perdat, nihil ad me attinet*; *Ter. Adelph.* *Neque te teneo neque dicta refello, I sequere Italiam ventis, pete regna per undas*; *Virg. Aen. 4*. See also *Rom. xi. 9, 20*. Note, when we plainly give up one Part of the Argument to carry the rest, this Figure is called EPITROPE, *Permission*, from *ἐπιτρέπω*, *permitto*; AS, *Non dabitur, esto, prohibere Latinis*: *At trahere, atque Moras tantis licet addere Rebus*; *Virg. Græci in plurimis rebus excellunt*. *Resp. Tribuo Græcis Literas, do multarum Artium Disciplinam, Ingenerum acumen, dicendi copiam, denique etiam siqua alia sibi sumunt, non repugno*: *Testimoniorum Religionem & Fidem nunquam ista Natio colluit*; *Cic. pro Flac.* See *Eccl. xi. 9*. *Rom. ii. 17, &c. Prov. vi. 10*. 'Tis also call'd EPICHO-RESIS, a *Concession*. Note, when an *Objection* is agreed to, and turn'd upon the *Objector*, 'tis call'd PAROMOLOGIA, a *joint Confession*, from *ταχὺ, simul, & ὁμολογέω, confiteor*. See *James ii. 19*.

XI. METABASIS, *Μετάβασις*, *TRANSITION*, from *μετά*, *trans*, & *βαίνω*, *eo*; AS, *Quoniam de genere belli dixi, nunc de Magnitudine pauca dicam*; *CIC. Hactenus Arvorum cultus, & sidera Cœli*; *Nunc te, Bacche, canam*; *Virg. See a beautiful Transition from the Poet's own Narration to Hector's*; *Hom. Il. 15. ver. 348*. See also another in *Virgil, Aen. 9. ver. 634, and Aen. 11. ver. 729*. See likewise *Horace, Lib. 2. Od. 13*. See *1 Cor. xii. 31. 1 Cor. xv. 1, 2. 1 Cor. xi. 17*. To this Head may be refer'd PARECBASIS, or ECBOLE, or DIEXODOS, a *Digression*;

ELEMENTS OF ORATORY. 51

AS, Res ipsa hortari videtur de Civitate paucis differere; *Sallust.* And ANACHORESIS, a *Regression;* AS, Illuc unde abii redeo; *Hor. 1.* Sed ut eò revertatur, unde hæc declinavit Oratio; *Cic.* Also EPANACLESIS, *Revocation;* AS, Sed nimis hâc de re multa, quare in gyrum contraham Orationem. And A PODIOXIS, *Rejection;* AS, Sed de Lucullo dicam alio loco; *Cic.* See *Heb. xi. 32.*

XII. PERIPHRASTIS, Περιφράσις, *Circumlocution*, from περιφράσσειν, *circumloquor*; AS, Et jam summa procul Villarum culmina fumant, Majorisque cadunt altis de montibus umbræ; *Virg. Ecl. 1.* for, 'Tis near Sun-set. Chironis Aluminus for Achilles. Trojani Belli Scriptor for Homerus; *Hor.* Vir sapientiæ studiosus for Philosophus. Cubito se emungens for Salsamentarius. Ars Cogitandi for Logica. Legum & civium Libertatis Oppressor for a Tyrant. &c. THUS, *Fecerunt Servi Milonis, neque sciente neque præsente Domino, id quod suos quisque Servos in tali Re facere voluisset*, says Cicero to screen his Client, instead of saying downright *Interfecerunt Clodium*. See 2 Pet. i. 14. *Josh. xxiii. 14. Rom. iv. 11. 1 Tim. ii. 7. John xxi. 20. Mark xiv. 23. Job xviii. 14. &c.*

XIII. CLIMAX, Κλίμαξ, *Gradation or Amplification by Steps*, from κλίμαξ, *Scala*, a Ladder; AS, Africano industria virtutem, virtus Gloriam, gloria æmulos comparavit; *Cornific.* Mars videt hanc, visamque cupit, potiturque cupitâ; *Ovid.* Quæ reliqua Spes Libertatis manet, si illis, & quod libet, licet; & quod licet, possunt; & quod possunt, audent; & quod audent, faciunt? *Cic.* Torva leæna lupum sequitur, lupus ipse capellam; *Florentem citysum sequitur lasciva capella*; *Virg. Ecl. 2.* In urbe luxuries creatur; ex luxuria existat avaritia necesse est; ex avaritia erumpat audacia: Inde omnia scelerâ ac maleficia nascuntur; *Cic. pro Rost.*

52 RHETORIC MADE EASY, or

See also *Rom.* v. 3, 4, 5. *Matth.* x. 40. 2 *Pet.* i. 5, 6, 7. 1 *Cor.* xi. 3. 1 *Cor.* iii. 21. &c. *Rom.* x. 14, 15. &c. Note, AMPLIFICATIO, or an INCREMENTUM, is often made without a strict Climax; AS, Nihil agis, nihil moliris, nihil cogitas, quod ego non modò audiam, sed etiam videam, planèque sentiam; *Cic. in Cat.* Justum & tenacem propositi virum, Non ardor civium prava jubentium, Non vultus instantis Tyranni Mente quatit solidâ, &c. *Hor.* When it rises, 'tis call'd ANABASIS, *Ascension*; AS, Facinus est vincere civem Romanum, scelus verberare, prope parricidium necare, quid dicam in crucem tollere? *Cic. pro Rabir.* See *Rom.* viii. 29, 30. When it falls, 'tis call'd CATABASIS, *Descension*, or DECREMENTUM; AS, Nulla Crux ibi fuit, nulla Nex, nulla Verberatio, imo ne Custodia quidem. See *Matth.* v. 18.

XIV. ASYNDETON, Ασύνδετον, *Omission of a Copulative*, from α privat. & συνδέω, *conjungo*; AS, Ferte citi flamas, date vela, impellite Remos; *Virg. Aen.* 4. Tum Spectaculum horribile in campis patentibus: Sequi, fugere, occidi, capi; *Sallust. Jug.* Tot res repente circumvallunt, unde emergi non potest; Vis, Egestas, Injustitia, Solitudō, Infamia. See also 1 *Cor.* xiii. 4, 5. 1 *Tim.* iii. 2, 3. *Rom.* i. 29. *Rom.* iii. 11, 12. 1 *Thes.* v. 16. &c. This Figure is also call'd DIALYTON, *Dissolution*, from διαλύω, *dissolvo*; AS, Cæteros ruerem, agerem, raperem, tunderem, prosternerem; *Ter.* Veni, vidi, vici; *Cæsar.* It's opposite Figure is POLYSYNDETON, *Many Copulatives*; AS, Fataque fortunasque virum moreisque manusque. Me præ cæteris & colit, & observat, & diligit; *Cic. in Epist.* Et somnus, & vinum, & epulæ, & scorta, & balneæ, Corpora atque Animas enervant; *Liv.* See also *Acta* i. 13. *Gal.* iv. 10. *Rom.* viii. 38, 39. *Psalm* xviii. 2. &c.

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XV. OXYMORON, Ὀξύμωρον, (a *Sharp Blunt*, that is) seeming *Contradiction*, from ὁξύς, *acus*, & μωρός, *stultus*; AS, Cum tacent, clamant; *Cic.* Id aliquid nihil est; *Ter. Andr.* Ut cum Ratione insanias; *Ter. Eun.* Tu pol, si sapis, quod scis, nescias; *Ter. Heaut.* Innumeris Numeri. Concordia discors. Tu non inventa reperta es; *Ovid. Met.* 1. Ne sit scelerata facit Scelus; *Met.* 7. Injustaque justa peregit; *Met.* 11. See also *Job* xxii. 6. *Jer.* xxii. 19. *1 Tim.* v. 6. *Isa.* lviii. 10.—*N.* To this *Figure* may be refer'd SYNCECISIS, an *Uniting*, from σύνοιχος, *simul habitans*, where *Contraries* are affirm'd of the same Subject; AS, Tum quod adest desit, quam quod non adsit Avaro. Cum eo nimirum Hoste res est, qui nec bonam nec malam Fortunam ferre potest; *Liv.* See also *Eccles.* ix. 2. *Job* xxi. 23. &c. *Psalm* cxxxix. 12. *Rom.* xiv. 5. *Prov.* xi. 24. Eternity! thou pleasing, dreadful Thought! *Addison.* And this beautiful one in Mr. *Pope's* *Essay on Man*—*Ep.* 1.

All Nature is but *Art*, unknown to thee;
All *Chance*, *Direction* which thou canst not see:
All *Discord*, *Harmony* not understood;
All *Partial Evil*, *Universal Good*:
And Spite of Pride, in erring Reason's Spite,
One Truth is clear, “ *Whatever Is, is right.*”

XVI. ENANTIOSIS, Ἐναντίωσις, *Opposition*, from ἐναντίος, *contrarius*; AS, Alba ligustra cadunt, vaccinia nigra leguntur; *Virg.* Obsequium Amicos, Veritas Odium parit; *Ter.* Flectere si nequeo Superos, Acheronta movebo; *Virg.* Odit Populus Romanus privatam Luxuriam, publicam Munificentiam diligit; *Cic.* See *Romans* ii. 21, 22, 23. *James* iii. 10, 11, 12.—*N.* This *Figure* is also call'd ANTITHESIS, or ANTITHETON, i. e. *Opposition*; AS, Egentes in locupletes, perdit in bonos, servi in dominos, armabantur; *Cic.* See a beau-

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a beautiful *Contrast* or *Opposition* in *Virgil's Description of the Court and Country*, 1 Geor. ver. 461, &c. ver. 467, &c. See also *Prov. xiv. 11. 34. Isa. lix. 9. Lam. i. 1. Prov. xxix. 2, 7. Prov. iii. 35. Isa. v. 20.* &c.

XVII. PARABOLE, Παραβολή, *Comparison*, from παραβάλλω, *confero*; AS, Os humerosque Deo similis; *Virg.* Repente enim te, tanquam Serpens è latibulis, oculis eminentibus, inflato collo, tumidis cervicibus, intulisti; *Cic. in Vatin.* See *Psalm i. 3.* This *Figure* is usually call'd a SIMILE, whose Signs are *Ut, velut, tanquam, instar, quasi, sicut enim, nam veluti, quemadmodum, &c.* It's Parts are PROTASIS, *Proposition*, from προτίνω, *proponeo*, and APODOSIS, a *Return*, from ἀποδίδωμι, *reddo*; AS, *Prot.* Ut Pueri, cum nuces sparguntur, currunt & rixantur: *Apod.* Sic isti qui Arces diripiunt. — *N.* This *Figure Parbole* is call'd by some SYMBOLE, *Comparison*, from συμβάλλω, *confero*. See *Prov. xxvi. 1, 14. Prov. xxviii. 15. Prov. x. 25. Prov. xix. 10. 2 Tim. iii. 8.* And also SYNCRISIS, *Judging between*, from σὺν, *simul*, & κρίσις, *judicium*. See *Prov. xiv. 1. Prov. x. 1. Prov. iii. 33. Isa. lxv. 13. Luke xxiii. 39, 40, 41.* If the *Comparison* is made from *Diffimilitude*, 'tis call'd DISSIMILITUDO, or ANOMOIOSIS, from ἀνομοίω, *diffimile reddo*; or DIAPHORA, *Difference*. See *Isa. i. 3. Jer. viii. 7. Luke ix. 58.* See *Allegory*, and *Isa. v. 1. &c. Ezek. xvii. 2. &c.*

XVIII. HYPOTYPOSIS, Υποτύπωσις, *Lively Description*, from ὑποτύπωω, *delinco*; AS, Obstupui, steteruntque comæ, & vox fauibus hæsit; *Virg.* Constitit in digitos exemplò arrectus uterque; Brachiaque ad superas interitus extulit auras, &c. *Virg. Aen. 5.* See Sir *John Denham* on the River *Thames*— O could I flow like thee, and make thy Stream— My great Example, as it is my Theme!— Tho' deep, yet clear; tho' gentle, yet not dull;— Strong without

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without Rage; without o'erflowing, full.—See also *Isaiah* i. 5, 6. &c.—*N.* This Figure is likewise call'd DIATYPOSIS, *perfect Description*; as, This of a *Drunken Bout*—Videbar videre alios intrantes, alios verò exeuntes; quosdam ex vino va- cillantes, quosdam hesternâ potatione oscitantes: humus erat immunda, lutulenta vino, &c. *Quintil.* 'Tis also often call'd CHARACTERISMUS, *Characterizing*, ENARGIA, *Clear Expression*, VISIO, *Vision*, EICON, *Image*, a Representation of Things distant and past as if seen and present; as, In this of a *City besieged*—Fusæ per domos ac templa flammæ; & ruentium tectorum fragor; & ex diversis clamoribus unus quidem sonus: aliorum fuga incerta; alii in extremo complexu suorum cohærentes; & infantium fæminarumque ploratus; & malè usque in illum diem servati fato senes: tum profanorum sacrorumque direptio; efferentium prædas, repetentiumque discursus; & conata retinere infantem suum mater; & sicubi majus lucrum est, pugna inter victores; *Quint.* See also *Psalm* cvii. 25, 26, &c. See likewise *Virg. Æn.* 11. 637. also *Æn.* 8. 689. *Cum sexcentis aliis passim inter Autbores.* See Mr. THOMSON's *Seasons*. See also *Prov.* xxiii. 29, &c. *Psalm* xxxvii. 35, 36, 37. *Lam.* iv. 8, 9, 10, &c. *Jer.* iv. 19, 20, &c. *Isa.* xxxiv. 11, &c.

XIX. PROSOPOPOEIA, Προσωποποίησ, *Fiction of a Person*, from πρόσωπον, *Persona*, & ποίεω, *facio*; AS, Dividit, & dictis mcerentia peccatora mulcet: O socii, neque enim ignari sumus ante malorum, O passi graviora! dabit Deus his quoque finem, &c. *Virg. Æn.* 2. Patria tua tecum, *Catilina*, sic agit, & quodammodo tacita loquitur—Nullum jam tot annos facinus extitit, nisi per te; nullum Flagitium sine te, &c. *Cic.* And Ovid brings in the *Earth* thus complaining of *Phaeton* to *Jupiter*, *Hosne mihi fructus, hunc fertilitatis*

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tilitatis honorem, Officium refers, &c. ? *Met.* 2. See also *Isaiah* xiv. 8. *Job.* xxiv. 27. *Judg.* ix. 8. &c. *Psalm* xcvi. 8. *Isa.* xxxv. 1, 2. *Prov.* viii. 1. &c. **& ubi vis.** N. When two are brought in discoursing, 'tis called SERMOCINATIO. See *Hosea* xii. 7, 8, 9. &c. Est etiam *Protopopœiæ* fingere Formas pro Personis; ut, *Famæ, Invidiæ, Voluptatis*, & multarum aliarum rerum in *Virgilio, Ovidio*, &c. N. In *Introducing Persons*, Ratio est habenda *Decoris*; ut scilicet consentanea Personis tribuatur Oratio: quâ de re prudenter *Horatius*—*Intererit multum Davusne loquatur*, &c. Art. Poët.

Observe the Characters of those that speak,
Whether an honest Servant or a Cheat,
Or one whose Blood boils in his youthful Veins;
Or a grave Matron, or a busy Nurse,
Extorting Merchants, careful Husbandmen,
Argives or Thebans, Asians or Greeks.

Roscommon.

XX. EPIPHONEMA, Ἐπιφωνημα, *Acclamation* or *Sentence* containing a lively Remark, from ἐπιφωνέω, *acclamo*; AS, Quam ut adipiscantur omnes optant, eandem accusant adepti: Tanta est Stultitia & Perversitas! *Cic. de Senect.* Tantæ molis erat Romanam condere Gentem! *Virg. Æn.* 1. Tantæ animis coelestibus iræ? *Virg. Æn.* 1. Adeo in teneris consuefcere multum est! *Virg. Geor.* 2. Tantum Religio potuit suadere malorum! *Lucret.* 1. See *Psalm* ii. 12. *Matth.* xxii. 14. *Psalm* lxxii. & ult. *Acta* xix. 20. *Mark* vii. 37. &c.

N. 1. THERE are a few FIGURES more OF LESS NOTE mention'd by Rhetoricians. And these are, 1. ATHROESMUS or SY-NATHROESMUS, from συναθροίζω, *congrego*, a Gathering together; as, *Grammaticus, Rhetor, Geometres, Pictor, Aliptes, Augur, Scenobates, Medicus, Magus*; *omnia novit*; — *Juv. Sat.* 3. See *Isa.*

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Isa. iii. 16. Isa. i. 11. Rom. i. 29, 30. &c. This Figure is also called SYRMUS, Drawing together, from σύρω, *traho*; and HIRMOS, or *Heirmos*, Connection, from εἴρω, *netto*. 2. DICAIOLOGIA, Giving a just Reason, from δίκαιος, *justus*, & λόγος, *Ratio*; called likewise AETIOLOGY, Giving a Reason, from αἰτία, *Causa*, & λέγω, *dico*; as, Sperne Voluptates, *nocet empta dolore Voluptas*. If the Reason is evident in the Expression, 'tis call'd APODEIXIS, Demonstration. See Gal. vi. 7. Job viii. 11. Prov. vi. 27. Rom. i. 20, 21. &c. 3. EMPHASIS, Significancy, or, Earnest and forcible Expression, or, an *Emphasis* or Accent set upon a Word in the speaking of it, from ἐμφαίνω, *illustro*. See Eccl. x. 20. Job xvii. 14. Prov. xxx. 8, 9. Matth. xii. 35, &c. *Emphasis est etiam cum ex aliquo dicto latens aliquid eruitur*, ut Virg. de Cyclope—*Jacuitque per antrum Immensum*—AEn. 3. Ubi prodigiosam illam corporis magnitudinem è loci spatio intelligimus. 4. EUPHONIA, a Well-sounding in Words, from εὖ, *benè*, and φωνή, *sonus*. 5. ENALLAXIS, so called by Longinus, or ENALLAGE, is an Exchange of Cases, Tenses, Persons, Numbers, or Genders, from εναλλάσσω, *permuto*; as, *Populo ut placerent quas fecisset Fabulas*, for, *Fabulæ*; Ter. in Prol. Andr. *In eo anno Alexander moritur*, for, *moriebatur*. *Diceres illos indefatigatos*, for, *Aliquis diceret*. *Ubi te Ignaviae tradideris*, Sallust, for, *Homines tradiderint*. *Turba ruunt*, for, *Turbæ*. *Gens armati erant*, for *armata*. N. It includes the Grammatical Figures *Syntesis* & *Antiposis*, which look for in the Index. 6. HENDIADIS, One being express'd by two, from ἐν διὰ δύοιν, *Unum per duo*; as, *Maculis insignis & Albo*, for, *albis maculis*; Virg. *In prædam partemque*, for, *præda partem*; Geor. 3. 223. *Cum canerem reges & prælia*, for, *prælia regum*; Virg. Ecl. 6. 7. HYPERBATON, a Passing

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over, by which means the Order of the Words are disturb'd, from ὑπερβαίνω, *transgredior*; call'd also **SYNCHYSIS**, *Confusion*, and **ANACOLUTHON**, *Following not in Order*; as, *Vina, bonus quæ deinde cadis onerarat Acestes, Litore Trinacrio, dederatque abeuntibus heros, Dividit, for, Dividit vina, quæ bonus, &c.* Virg. *Aen.* 1. See *Ephes.* ii. 1. *Ephes.* v. 3. 8. **HYSTEROLOGIA**, or **HYSTERON-PROTERON**, that is, *Putting the last first*, from ὑσερός, *posterior*, & πρότερος, *prior*; as, *Moriamur, & in media arma ruamus*; Virg. *Aen.* 2. 353. *Valet atque vivit*; Ter. *He was bred and born at Holt.* See *Psalm.* vii. 14. Homer often uses this Figure; hence says Cicero, *Respondebo tibi ὑσερὸν πρότερον ομερικῶς.* *Ad Attic.* 1. 16. 9. **MERISMUS**, or **EPIMERISMUS**, *Distribution*, from μείρομαι, *divido*; as, *Cujus onines corporis partes ad nequitiam sunt appositissimæ; oculi ad petulantem lasciviam, manus ad rapinam, venter ad aviditatem; Rutil.* *Quæ mare nunc terrasque metu, cælumque fatigat*; Virg. See *Psalm.* v. 9. 10. **PARADEIGMA**, *Example*, from παραδίγμα, *juxta ostendo*; as, *Periculum est, ne, quemadmodum Marii & Syllæ Diffidium; ita Pompeii & Cæsaris laceret Rempublicam.* *Idem hocce Pyrrhus factitavit*; Ter. *Eun.* 11. **PARELCON**, call'd by some *Parolce*, that is, *Prolonging or adding to a Word*, from παρέλλω, *protraho*; as, *Ebodus, hoccine, quipote*; and thus *dum, pte, te, met, nam, quam*, are *Expletives added*; as, *Socia adesdum*; Ter. *'Tis the same Grammatical Figure as Paragoge.* 12. **PARRHESIA**, *Speaking the Whole freely*, from πᾶν, *omne*, & πέω, *dico*, either accusing openly, or freely owning the Thing charg'd and defending it; as, *Fur es ait Pedio; Pers. Habetis confidentem Reum. Me igitur de invidiosis rebus, ut ille putat, attendite*; Cic. See *Job* xxxii. 21, 22. 1. i. 10. *Psal. xlii. 2, 3. &c.* — Some *Rhetoricians*

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ricians likewise add the following as FIGURES,

1. **GNOME**, a *Noted Saying* universally applicable, from $\gammaνώ$, *nosco*; as, *Obsequium amicos, veritas odium parit*; Ter. *Ne quid nimis*; Ter. *Velle suum cuique est*; Pers. *Frontis nulla fides*; Juv. See *Prov. x. 5, 19, &c.*
2. **NOEMA**, a *Reflexion*, from $\nuόμω$, *in animo verso*; call'd also **CHREIA**, an *useful Observation* applied to particulars, from $\chiρωματι$, *utor*; as, *A Fool's Wrath is soon known, but the Wise concealeth his Thoughts*. See *Prov. x. 19. Prov. x. 5. Eccl. xii. 11. &c.*
3. **HORISMUS**, *Definition*, from $\deltaφίζω$, *definiō*; as, *Virtus est vitium fugere*; Hor. See *Job xxviii.*
28. *Gal. v. 19, 20. Prov. xxvii. 3, 4, &c.*
4. **EXEGESIS**, or **EPEXEGESIS**, *Explication*, from $\iota\xiγ\gamma\muατι$, *explico*; call'd also **ECPHRASIS**, from $\iota\xiφράζω$, *planè eloquor*; as, *P. Cæna dubia apponitur. G. Quid istuc verbi est. P. Ubi tu dubites, quid sumas potissimum*; Ter. *Phor. See Rom. xi. 7, 8. Isa. li. 2. Rom. vii. 18. Isa. i. 2, 3.*
- Like to which is **PROECTION**, *Explaining what went before*, from $\piροει\iota\thetaημι$, *priore loco expono*; as, *Tres Notus abreptas in Saxa latentia torquet; Saxa vocant Itali mediis quæ in fluitibus Aras*; Virg. See *Mark iii. 4. Matth. xii. 11, 12. Matth. ix. 12, 13. &c.*
5. **HYPOZEUXIS**, *Subjoining proper Words to Words*, from $\iota\pi\theta$, *sub*, & $\zeta\epsilon\gamma\mu\mu$, *jungo*; as, *Animum vincere, iracundiam combibere, victoriam temperare, &c.* Cic.
6. **ISOCOLON**, *Equality of Parts*, from $\iota\sigma\Theta$, *æqualis*, & $\alpha\omega\lambda\omega$, *Membrum* or **COMPAR Equality**, where the Members of a Passage answer each other in almost a like Number of Syllables; as, *The Ox knoweth his Owner, And the Ass his Master's Crib*; Isa. i. 5. See *Amos v. 24. Prov. xxi. 18. Prov. xix. 29. Isa. xxix. 1. &c.*
7. **PATHOPOEIA**, *Expressing the Affections of the Mind, or working on the Passions*, from $\pi\alpha\theta\Theta$, *Affectus*, & $\omega\omega\mu\omega$, *fa-*

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cio. See *Isa.* xl ix. 15. *Jer.* xxxi. 20. *Jer.* ix. 1, 2. *Hof.* xi. 8, 9. *1 Cor.* iv. 14, 15. *2 Cor.* ii. 4. *Jer.* xxiii. 9, 10. &c. 8. PÆANISMUS, *Rejoicing*, from παιανίζω, *Pæanem cano*; as, Sing unto the Lord a new Song. O be joyful in the Lord all ye Lands; *Psalm* c. *Vivamus mea Lesbia*, atque amemus; Catull. See *Cant.* ii. 13, 14. &c. 9. ANAMNESIS, *Calling to Remembrance*, from ἀναμνήσκω, *in mentem revoco*; as, *Psalm* cxxxvii. 1. By the Rivers, there we sat down, yea, we wept when we remembred Sion. See *Luke* xv. 17. *Gen.* xxxii. 10. *Psalm* lxxvii. 5, 6. *Prov.* v. 12. &c. 10. PARADOXON, a *Paradox* or *Sentence* bringing in something strange and unexpected, from παρά, *preter*, & δόξα, *Opinio*; as, *In me quidvis barum rerum convenit, que sunt dicta in Stultum*, caudex, stipes, asinus, plumbeus; *in illum nihil potest: nam exsuperat ejus Stultia hæc omnia*; Ter. *Heaut.* *Non vitiosus Homo es, Zoile, sed es Vitium*; Martial. *Statuunt non furandum, & furantur.* &c. *Tully* treats of these *Paradoxes*, 1. *Quod solum bonum, honestum.* 2. *Quod seipsa contenta virtus satis est ad beatè vivendum.* 3. *Æqualia esse Peccata.* 4. *Omnes stultos insanire.* 5. *Omnes Sapientes liberos esse, & Stultos omnes servos.* 6. *Quod solus Sapiens dives sit.*

N. 2. Some add the following LOGICAL FIGURES to their Treatises of *Rhetoric*, but somewhat improperly: 1. DILEMMA, a *double Argument*, from δις, *bis*, & λῆμμα, *Assumptio*; as, *If he be a good Man, why speak you ill of him? if he be naught, why do you keep him Company?* See *1 Cor.* ix. 17. *John* xviii. 23. *Mattb.* xxi. 25. &c. 2. SYLLOGISMUS, a *Conclusion from just Reasoning*, from εὐλογίζομαι, *Ratiocinatione colligo*; it consists of three Parts, *Proposition*, *Assumption*, and *Conclusion*, or *Major*, *Minor*, and *Conclusion*; as, *Every Virtue is honourable, Patience is a Virtue, Therefore Patience is*

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N. 3. As for GRAMMATICAL FIGURES, such as, in *Orthography*, METAPLASMUS, PROTHESIS, APHÆRESIS, SYSCOPE, EPENTHESIS, APOCOPE, PARAGOGE, METATHESIS, ANTITHESIS or ANTISTOICHON, and TMESIS, See my *Latin Grammar*, p. 73. Edit. 6th. In *Etymology*, for ENALLAGE or ANTIMERIA, putting one Part of Speech for another, See *Lat. Gram.* p. 73. In *Syntax*, for ELLIPSIS, APPositio, EVOCATIO, SYLLEPSIS, PROLEPSIS, ZEUGMA, SYNTHESIS or SYNESSIS.

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NESIS, ANTIPTOSIS, SYNECDOCHE : Also, HELLENISMUS or GRÆCISMUS, PLEONASMUS, SOLÆCISMUS, BARBARISMUS, ARCHAISMUS, See *Lat. Gram.* p. 73, 74, 75, 76, 77. — In *Prosodia*, for SYNALOEPHA, ECTHILIPSIS, SYNÆRESIS or CRASIS, DIÆRESIS, CÆSURA, SYSTOLE, DIASTOLE, called also ECTASIS, Extension, See *Lat. Gram.* p. 84, 85. For PARENTHESIS, HYPHEN, DIÆRESIS or DIALYSIS, and APOSTROPHE, See *Lat. Gram.* p. 4. If you want their *Derivations*, 'tis easy to consult your *Dictionary*, or *Lexicon*. Obs. *Diæresis* is also call'd DIACOP'E, from διακοπή, *dissecō* ; and DIACHORISMUS, from διαχωρίζω, *divido* ; as *Sylüæ*, for *Sylvæ*.

N. 4. Puzzling Grammarians call ZEUGMA (or, The Connexion of many Words to one common One) if the Common Word stands first, PROTOZEUGMA ; as, *Sunt nobis mitia poma, Castaneæ molles, & pressi copia lattis* ; Virg. If in the Middle, MESOZEUGMA ; as, *Semper bonos nomenque tuum, laudesque manebunt* ; Virg. If in the End, HYPOZEUGMA ; as, *Nam Venus & Vinum sublimia Pectora fregit* ; Ovid.

N. 5. To Grammatical Figures may be added,
1. ACATALEXIS, or CATALEXIS, or BRA-CHYCATALEXIS, where a Syllable is wanting to compleat a Verse, from α priv. or β ραχύς, *brevis*, & κ αλαχύω, *d'sino* ; as this of *Horace*, *Mea renidet in domo lacunar*, wants only a Syllable to make it a perfect *Iambick*. 2. HYPERCATALEXIS, or HYPERMETRON, where a Verse has a Syllable too much, from ν περ, *supra*, & μ έτερον, *Mensura* ; as, this of *Horace*, *Arboribusque comæ*, is a *Dactylic Dimeter* with a Syllable too much. 3. ANTIPODIA, Changing the *Feet* of a Verse for equal *Feet*, from α ρτι, *pro*, & π τε, *pes* ; as,

Fluviorum

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Fluviorum Rex Eridanus—Virg. for a *Spondæus*. *Proximus huic longo sed proximus intervallo*; Virg. or *intervallo*. 4. **HYPODIASTOLE**, a *Subdistinction*, from *ὑπὸ*, *sub*, & *διαστόλω*, *distinguo*; as, *οὐτι*, *quicquid*, is distinguish'd from *οὐτι*, *quoniam*. 5. **SYNECPHONESIS**, and **SYMPHONESIS**, and **SYNIZESIS**, is the same as *Synæresis*. N. Tho' Grammarians often use **THLIPSIS**, **CRASIS**, and **SYNÆRESIS**, promiscuously for *Contraction*, yet their proper Distinction is this—*Vocales Thlipsis*, *Crasis*, *Synæresis unit*,—*Scindit prima*, *Secunda immutat*, *Tertia jungit*; as, *Ἐπ' ἐμέ*, for *ἐπὶ ἐμέ*, is *Thlipsis*; *ἔρη*, for *ἔρεα*, is *Crasis*; & *ἔφει*, for *ἔφει*, is *Synæresis*. 6. **HEBRAISMUS**, Imitation of the *Hebrew Phrase*, as, *Men of Mercy*, for *merciful Men*. *Filius perditionis*, for *perditus*; John xvii. 12. *Vina soporis erant*; Ovid. See *Dan.* ix. 23. *Isa.* llii. 3. The *Imperative Mood* for the *Future Tense*, and contrarily; as, *Seek the Lord, and live*; Amos v. 6. *Thou shalt not kill, steal, &c.* Exod. xx. See *Mal.* ii. 7.

R. That *Youth* may know the *prudent* and *proper Use of Figures*, they'll do well to observe, that—**THE FAULTS of FIGURES** are *Six*.

FIGURES unnat¹ral, Senseless, Too-fine-spun,
Overadorn'd, Affected, Copious, *þrun*.

S E C T.

S E C T. III.

Of FINE TURNS, or, REPETITIONS
of Sounds.

S. **R**EPEITIONS, or *Fine Turns*, are such as gracefully repeat either the *same Word*, or the *same Sound* in different Words.

The CHIEF REPETITIONS are fourteen, and they are distinguish'd as follows, *viz.*

- T.** i. CLAUSES ANAPHORA *begins* alike.
- ii. EPISTROPHE's like *Endings* Fancy strike.
- iii. SYMPLOCE, these both join'd *ends* and *begins*.
- iv. An EPIZEUXIS, warm, a *Word rejoyns*.
- v. ANADIPLOSION the last *Word brings on*.
- vi. EPANALEPSIS *ends* as it *begun*.
- vii. EPANODOS in *midst* joins like Extremes.
- viii. PLOCE, to hint the Thing, *reflects* on Names.
- ix. A POLYPTOTON *different Cases* joins.
- x. ANTANACLASIS *doubtful Terms* designs.
- xi. In PARANOMASIA Sound *accords*.
- xii. PAREGMENON from the *same Root* brings *Words*.
- xiii. HOMOIOTELEUTON *rhymes* all it can.
- xiv. By SYNONYMS like *Thoughts* improv'd run on.

THE MEANING and DERIVATION of
the Names or Terms, with Examples.

I. **A**NAPHORA, Ἀναφορά, Bringing over again a Word to begin next Clause, from ἀναφέρω, *refero*; as, *Te, dulcis conjux, Te solo in littore secum; Te veniente die, Te decedente canebat*; Virg. Geor. 5. *Pan primus calamos cera conjungere plures Instituit: Pan curat oves, oviumque magistros*; Virg. *Tuta frequensque via est per amici fallere nomen; Tuta frequensque licet sit via, crimen habet*; Ovid. de Arte: *Tu pugnare potes, mibi sacri est consilii vis; Tu vires sine mente geris, mibi cura futuri est*; Ovid Met. 13. *Nibil te nocturnum præsidium palatii? nihil timor populi? nihil borum ora vultusque moverunt?* Cic. in Cat. *Sic oculos, sic ille manus, sic ora movebat*; Virg. Æn. 3. See also *Psal. xxix. 3, 4, 5, &c.* 'Tis likewise call'd EPANAPHORA. See *Jer. viii. 2. 1 Cor. i. 20. Psalm cxviii. 8, 9. Jer. I. 35, 36. Rom. viii. 38. Psalm xxvii. 1. &c.*

II. **E**PISTROPHE, Ἐπιστροφή, a Turning to the ending Word, from ἵπται, *ad, & στρέφω,,* *verto*; as, *Crede mibi, si te quoque pontus haberet; Te sequerer, conjux, et me quoque pontus haberet*; Ovid. Met. 1. *Surgamus; solet esse gravis cantantibus umbræ: Juniperi gravis umbra; nocent et frugibus umbræ*; Virg. Ecl. 10. *Pænos Populus Romanus justitiâ vincit, armis vincit, liberalitate vincit. Dotletis tres exercitus Populi Romani imperfectos? interfecit Antonius: Desideratis clarissimos cives? eos quoque eripuit vobis Antonius: Authoritas hujus ordinis afflita est? affixit Antonius*; Cic. 2. Phil. See also *1 Cor. xiii. 11.—N.* This Repetition is also call'd EPIPHORA, a Bringing to or repeating the Ending Word. See *Psalm cxv. 9, 10, 11. Matth. vii. 22. 2 Cor. xi. 22. Joel ii. 26, 27. Ezek. xxxiii. 25. Amos iv. 6, 8, &c.*

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III. SYMPLOCE, Συμπλοκή, Connexion or Complication of *Anaphora* and *Epistrophe*, beginning and ending, from συμπλέκω, connecto; as, *Quis postulavit?* Appius: *Quis produxit?* Appius; Cic. pro Mil. *Quam bene, Caune, tuo poteram nurus esse parenti!* *Quam bene, Caune, meo poteras gener esse parenti;* Ovid. *Quis legem tulit?* Rullus: *Quis majorem populi partem suffragiis privavit?* Rullus: *Quis comitiis præfuit?* idem Rullus; Cic. See also Rom. xiv. 8. Psalm xlvi. 6. Psalm cxviii. 2, 3, 4. Psalm cxxxvi. 1, 2, 3. Jer. ix. 23, 24. 1 Cor. xii. 4, 5, 6, &c.

H. *Rumpitur Invidiā quidam, charissime Purflow,*
Quod me Roma legit, rumpitur Invidiā;
Rumpitur Invidiā, quod amamur, quodq; probamur:
P. *Rumpatur, quisquis rumpitur Invidiā.*

IV. EPIZEUXIS, Επίζευξις, Rejoining or repeating immediately the same Word, from ἐπί, ad, & ζευγνυμι, jingo; as, *Ipsa sonant arbusta, Deus, Deus ille, Menalca;* Virg. Ecl. 5. *Ab Corydon, Corydon, quæ te dementia cepit;* Virg. *Exitate, excitate eum, si potestis, ab inferis;* Cic. pro Mil. *Adeste, adeste, sceleris ultrices Deæ;* Sen. Med. *Crux, Crux, inquam, infelici & ærumnoſo comparabatur;* Cic. in Ver. See likewise Psalm xxii. 1. *Totum hoc (quantumcunque est, quod certe maximum est) totum est, inquam, tuum;* Cic. pro Marc. *O Mysis, Mysis;* Ter. Andr. *En illa, illa, quam ſepe optabitis, Libertas!* Sallust. See also Isa. li. 9. Matth. xxiii. 37. Ezek. xxi. 9, 27. 2 Sam. xviii. 33. Hosea ii. 21. &c.

V. ANADIPLOSIS, Ἀναδιπλωσις, Reduplication of the last Word to begin a new Clause, from ἀνά, & διπλόω, duplico; as, *Timidisque supervenit Ægle, Ægle Naiadum pulcherrima;* Virg. Ecl. 6. *Ecce Dioneæ procedit virginis astrum;* *Astrum quo ſegetes gaudent;* Virg. *Sed pater omnipotens*

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*nipotens adigat me fulmine ad umbras; Pallentes
umbras Erebi, noctemque profundam;* Virg. Æn. 4.
*Pierides, vos hæc facietis maxima Gallo, Gallo cu-
jus amor tantum mibi crescit in horas;* Virg. Ecl.
10. *Hic tamen vivit: Vivit? imò verò etiam in
Senatum venit;* Cic. in Cat. *Quamdiu quisquem
erit, qui te defendere audeat, vives: & vives, ita ut
nunc vivis;* Ibid. See likewise Rom. viii. 16, 17.
'Tis called also EPANADIPLOYSIS. See Isa.
xxx. 9. Deut. viii. 7. Rom. xiv. 8. Psal. xlvi. 8.
Psalm cxxii. 2, 3. Luke vii. 31, 32. &c.

VI. EPANALEPSIS, Ἐπανάληψις, *Receiving
back the first Word last, from ἐπί, ad, & ἀναλαμ-
βάνω, recipio; as, Multa super Priamo rogitans,
super Hectorē multa;* Virg. Æn. 1. *Non amo te
Sabidi, nec possum dicere quare;* *Hoc tantum pos-
sum dicere, Non amo te;* Mart. lib. 1. ep. 33.
*Multi & graves dolores inventi parentibus, & pro-
pinquis multi;* Cic. *Victus amore tui, cognato san-
guine victus;* Virg. Æn. 12. *Una dies apperit, con-
ficit una dies;* Ausonii Rosa. *Qui bibit inde furit;
procul hinc decedite queis est—Cura bonæ mentis;* qui
bibit inde furit; Ovid. Fast. 6. See also Phil. iv. 4.
Phosphore, redde diem; quid gaudia nostra moratis?
Cæsare venturo, Phosphore, redde diem; Mart. *Una
Dies Fabios ad Bellum miserat omnes, Ad Bellum missos
perdidit una dies;* Ovid. Fast. 2. See also 2 Kings
xviii. 35. 1 Cor. iii. 21, 22. 2 Cor. iv. 3. Psalm
viii. 1, 9. Psalm xlvi. 1, 11. &c.

VII. EPANODOS, Ἐπάνοδος, *Reascension
from the Middle to each End, from ἐπί, & ἀνα-
vōdōs, ascensus; as, Eripis ut perdas; perdis ut eripias.
See also Isa. v. 20. Crudelis mater magis, an puer
improbus ille? Improbus ille puer, crudelis tu quoque
mater;* Virg. Ecl. 8. Thus humorously turn'd in
Days of yore: *Whether the worst, the Child accurst,
or else the cruel Mother? The Mother worst, the
Child accurst, as bad the one as t'other;* Mr. Smith.

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Ecquam putatis civitatem pacatam fuisse, quæ locuples sit? ecquam locupletem, quæ tibi pacata esse videatur; Cic. Demophoon ventis & verba & vela dedisti: Vela queror reditu, verba carere fide; Ovid. Ep. 2. Cedere jussit Aquam, jussa recessit Aqua; Ovid. Art. Quod sequitur, fugio; quod fugit, ipse sequor; Ovid. Trist. 2. See also Ezek. xxxv. 6. 2 Cor. ii. 15, 16. Rom. vii. 19. Ezek. vii. 6. John viii. 47. 2 Theff. ii. 4, &c.

VIII. PLOCE, Πλοκὴ, *Reflexion or Hint on a Word, from πλέκω, plico or flecto; as, Ad illum diem Memmius erit Memmius, i. e. sui similis. Ex illo Corydon, Corydon est Tempore nobis; Virg. Simia est Simia, etiam si aurea gestat insignia. See Gen. xxvii. 36. Is he not rightly call'd Jacob, i. e. a Supplanter, for he hath supplanted me these two times. Talis Mater erat si modo Mater erat. &c.*

IX. POLYPTOTON, Πολύπτοτον, *Variety of Cases, Genders, or Numbers of the same Noun, or Tenses, &c. from πολὺς, multus, & πλότις, Casus; as, Mors mortis morti mortem nisi morte dedisset, Æternæ vitæ janua clausa foret; Epig. de Christo. Jam clypeus clypeis, umberone repellitur umbero, Ense minax ensis, pede pes, & cuspide cuspis; Stat. Th. 8. Non ut edam vivo, sed ut vivam redi; Quint. Pax Cererem nutrit, Pacis alumna Ceres; Ovid. Certus locus, certa lex, certum tribunal, quo hoc reservetur; Cic. in Ver. Res cum re, causa cum causa, ratio cum ratione pugnabit; Cic. pro Cæl. Jamque nocens Ferrum, Ferroque nocentius Aurum prodierat; Ovid. Met. 1. Ocula dat ligno, refugit tamen ocula lignum. See also Eccles. xii. 8. 'Tis likewise called METAGOGE, from μετάγω, circumago, quia Vox eadem variis Casibus circumagitatur. See Rom. xi. 36. Gal. ii. 19. Dan. ii. 37. John iii. 13. John i. 1. &c.*

X. ANTANACLISIS, Ἀντανακλασις, a *Pun, or Revocation of the same Word to signify some*

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some other Thing, from ἀντί, *contra*, & ἀνακαλέω, *revoco*; as, *Quis neget Aeneæ natum de stirpe Neronem?* *Sustulit hic Matrem, sustulit ille Patrem;* Epig. *Cur eam rem tam studiosè curas, quæ multas tibi dabit curas;* Cornif. *Amari jucundum est, si curetur, ne quid adsit amari.* — *Quid ergo? ista culpa Brutorum?* *Minime illorum quidem, sed aliorum brutorum, qui se cautos & sapientes putant;* Cic. Ep. ad Attic. *Cum Proculeius quereretur de filio, quod mortem suam exoptarit;* & ille dixisset, *se vero non expectare;* *Imo, inquit, rogo expectes;* Quint. See Matth. viii. 22. Matth. xxvi. 29. John i. 10. John iv. 13, 14. — *N.* It is also call'd **ANTISTASIS**, *Resisting* the first Sense, from ἀντίστημι, *resisto.* See Matth. x. 39. Isa. lix. 18. &c.

XI. PARONOMASIA, Παρονομασία, *Like-Naming* as to Sound, from παρά, *juxta*, & ὄνομα, *nomen*; as, *Nunquam satis dicitur, quod nunquam satis discitur;* Sen. Ep. 28. *Incepit est amentium haud amantium;* Ter. Andr. *Tibi parata erunt verba, huic verbera;* Ter. Heaut. *Romanæ spatium est Urbis & Orbis idem;* Ovid. *Qui de hujus Urbis, atque adeo Orbis terrarum exitio cogitent;* Cic. Cat. *Emit morte immortalitatem;* Quint. *Ut non emissus ex Urbe, sed immissus in Urbem esse videbatur;* Cic. in Cat. *Amor & melle & felle est fæcundissimus;* Plaut. *Itaque Plebiscitum, quo magis oneratus quam honoratus sum, primus antiquo abrogoque;* Liv. *Nisi quis aut cænum aut cælum dividere vellet;* Flor. 3. *Candidas Ales modo movit Alas;* Sen. Hip. *Nata salo, suscepta solo, patre edita Cælo;* Auson. Ep. 30. See Matth. xvi. 18. Σὺ εἰ Πέτρε, καὶ επὶ ταύτη τῇ Πέτρᾳ οἰκοδομήσω, &c. See 2 Cor. x. 3. Eng. 2 Cor. vi. 9. Psalm xxi. 7. *In te confisi nunquam confusi.* 2 Cor. v. 8, 9. Eng. &c.

XII. PAREGMENON, Παρηγμένον, *Deriving Words from the same Root*, from παράγομαι, *juxta ducor*; as, *Is demum miser est, cuius nobilitas mīserias*

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serias nobilitat.—Abesse non potest, quin ejusdem hominis sit, qui improbos probet, probos improbare; Cic. ad Brut. Tu quoque Pieridum studio, studiose, teneris; Ingenioque faves, ingeniose, meo; Ovid. Aequum est vos cognoscere, atque ignoscere; Ter. Prol. Eun. Inimici potius quam amici est amari malle quam amare, &c. Itaque efficis, ut cum gratiae causâ nihil facias, omnia tamen sint grata quæ facias; Cic. Sed ut tum ad senem senex de senectute, sic in hoc libro ad amicum amicissimus de amicitia scripsi; Cic. See also Dan. ii. 21. Rom. ix. 32. 1 Cor. xv. 47. Prov. xi. 15, 25, &c.

XIII. HOMOIOTELEUTON, ὁμοιωτέλευτον, Alike Ending or Rhyming in Clauses, from ὁμοίως, similiter, & τέλευτον, finitum; as, Vivis invidiosè, delinquis studiosè, loqueris odiosè.—Si dat oluscula Menja minuscula Pace reperta, Ne pete grandia Lautaque Prandia Lite referta.—Ex magnâ cænâ stomacho fit maxima pæna; Ut sis noëte levis fit tibi cæna brevis.—Est data savam Causa per Evam Perditionis, Dum meliorem sperat Honorem Voce Draconis.—Quid est in Cælo? Nescio, sed dico quod non est—Non ibi debilis, aut homo flebilis; aut furor, aut lis; Aut cibus, aut coquus, aut Venus, aut Focus, aut tumor aut vis; Bern. Mor.—Quos anguis dirus tristi mulcedine pavit; Hos sanguis mirus Christi dulcedine lavit. To this may be referr'd HOMOIOOPTOTON, a Rhyming in Cases or Tenses; as, Ut ejus semper voluntatibus voluptatibusque non modo cives assenserint, socii obtemperarint, hostes obedierint; sed etiam venti tempestatesque obsecundarint; Cic. in Man. Cæsar dando, sublevando, ignoscendo, gloriā adeptus est.—Titus Vespasianus fuit facundissimus, bellicosissimus, moderatissimus; Eutrop. Egone Occasionem mibi ostentatam, tam optatam, tam insperatam amitterem? Ter.

XIV. SYNONYMIA, Συνονύμια, Putting together Words of like Signification, from σὺν, simul, &

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& ὄνομα, *nomen*; as, *Abiit, excessit, evasit, erupit*; Cat. 2. *Promitto, reciproque, spondeoque*; Cic. Philip. 4. *Quicunque ubique sunt, qui fuere, quique futuri sunt postbac, stulti, stolidi, fatui, fungi, bardii, blenni, buccones, solus ego omnes longè anteo Stultiā & indocētis moribus*; Mar. If Sentences are *Synonymous*, 'tis call'd EXERGASIA, or EPEXERGASIA, *Elaborate Accuracy*; as, *Quæ tua mens, oculi, ardor animi? quid cupiebas? quid optabas?* Cic. pro Lig. *Quem si fata virum servant; si vescitur aura Aetherea; nec adhuc crudelibus occubat umbris; Non metus*—&c. Virg. Aen. 1. See also Isa. xix. 8. Psalm xviii. 2. Prov. i. 20, 22. Prov. ii. 2. Prov. iv. 14, 15. Prov. xxx. 14. &c. Psalm xxxv. 1, 2, 3. Jonah ii. 3, 4, 5, &c.

N. Some Rhetoricians add these *Turns* or REPE-TITIONS of less Note. 1. ANTIMETABOLE, or ANTIMETATHESIS, that is, *Commutation*, from ἀντί, *contra*, & μεταβάλλω, *muto*; which is often a kind of *Epanados*; as, *Poema est pictura loquens; mutum pictura poema*; Hor. *Inter viros fæmina, inter fæminas vir.*—*Verè dici potest, Magistratum esse Legem loquentem, Legem autem mutum Magistratum*; Cic. de Leg. See 2 Cor. xii. 14. John xv. 16. Rom. vii. 19. 1 Cor. xi. 8, 9. &c. 2. PARADIASTOLE, a *Contra-Distinction*, from παρὰ, & διασέλλω, *distinguo*, which is often a kind of *Paronomasia*; as, *Premitur Virtus non opprimitur.*—*Non formosus erat, sed erat facundus Ulysses*; Ovid. *Non enim furem sed direptorem; non adulterum sed expugnatorem pudicitiæ*; Cic. in Vir. *Non sapiens sed astutus.* See 2 Cor. iv. 8, 9. 1 Cor. vii. 10. 1 Cor. iv. 19. &c. 3. PARECHESIS, *Sounding alike*, from παρὰ, *juxta*, & ἵχειν, *songo*, a kind of *Paronomasia* repeating the same Syllable over again; as, *O fortunatam natam me consule Romam*; Cic. *Pella Pallorem in-cutit*;

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cutit ; Plaut. 'Tis also call'd PAROMOION, *Likeness of Sound.* — N. PARATHESIS is a Grammatical Figure, putting one Word to explain another ; as, *Lupum [Piscem] non vidit Italia.* 4. EPIMONE, *Perfusing* in the same Words, from ἐπιμένω, *permaneo* ; as, This of Virgil, Ecl. 8. *Incipe Menalios mecum mea Tibia Versus. Duceite ab Urbe domum mea Carmina ducite Daphnem :* repeated eight times. And this of Theocritus, Idyl. 1. repeated fourteen times Ἀρχέτε Βωνολικᾶς Μώσαι φίλαι, ἀρχέτ' αἰσθᾶς. See Gen. xviii. 24, &c. John xxi. 15, &c. Matth. xii. 31, 32. Mark vii. 21, 22, 23. &c. 5. MESARCHIA, *Middle and Beginning alike*, from μέσος, *medius*, & ἀρχή, *principium* ; as, *Scelus est Jason genitor, & majus Scelus Medea mater* ; Sen. *Utere lactucis, & molibus utere malvis* ; Hor. 6. MESOTELEUTON, *Middle and End alike*, from μέσος, *medius*, & τελευτὴ, *finis* ; as, *Hæc navis onusta prædâ, cum ipsa quoque effet præda* ; Cic. *Virgini placeat pudor, paterque placeat* ; Sen. Med. 7. MESODIPLOSIS, *Doubling a Word in the Middle of two Sentences*, from μέσος, *medius*, & διπλός, *duplico* ; call'd also MESOPHONIA, *sounding alike in the Middle*, from μέσος, & φωνέω, *sono* ; as, *Quem dies vidit veniens superbum, Hunc dies vidit fugiens jacentem.* 8. TAUTOTES, *frequent Repetition of the same Word*, from τ' αὐτα, *eadem* ; as, *Qui cavit ne decipiatur, vix cavit, cum etiam cavit, etiam cum cavisse ratus est, sape is Cautor captus est*, &c.

U. In THE USE OF REPETITIONS or Turns, observe that —

All TURNS should give a Lustre to Discourse, Must raise new Thoughts, or grace with Music's Force.



P A R T IV.

S E C T. I.

Of PRONUNCIATION, or, The Ornaments of Utterance and Action.

What is Pronunciation? What are the Parts of Pronunciation? In the Delivery of an Oration, what is to be observ'd as to Voice? What is to be observ'd as to Action? Upon the Whole, What must be done to make ourselves acceptable Orators? §. 2. Peruse, construe, or translate (if you please) the following Precepts and Hints concerning Pronunciation, Voice, and Action. §. 3. Make Trial in gracefully and properly delivering some or all of the annex'd Sentences, Orations, &c.

W.



PRONUNCIATION, or, *Moving Delivery*, which is the very Soul of all Rhetoric, consists in a due Management of the *Voice* and *Countenance*, as well as the proper *Gesture* of the *Body* and *Hands*, according to the Nature of the *Passion* or *Thing* spoken of.

Hence the *Parts* of Pronunciation are **VOICE** and **ACTION**.

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IN

X. IN the Delivery therefore of an Oration,
First as to VOICE—

*Vary your Tone just as your Subjects go,
Cant not, nor pitch your Voice too high or low,
Strain not, nor speak your Words too fast or slow.*

Y. Secondly, as to ACTION—

*Whatever different Points your Speech demand,
In Joy, Grief, Hope, or Fear; with Art command
Your Body's Gesture, Countenance, and Hand.*

Z. TO CONCLUDE. Upon the Whole,
If you design or hope for any Success in
your

A N N O T A T I O N S.

OBS. I. **T**HE QUALIFICATIONS OF AN ORATOR. Pronunciation, consisting of *Voice* and *Action*, is so far from being reckon'd the meanest Qualification of an *Orator*, that, *Huc primas dedisse DEMOS-THENES dicitur, cum regareatur, quid in dicendo esset primum; huic secundas, huic tertias;* *Cic. de Orat. 3. 56.* Tho' indeed 'tis surprising, as the A. B. of *CAMB RAY* observes, to consider how much *Knowledge*, and how many *Qualities* are requir'd. An *Orator*, says *Cicero*, ought to have the Acuteness of *Logicians*, the Knowledge of *Philosophers*, the Stile almost of *Poets*, the Memory of *Counsellors*, the Elocution and Gesture of the finest *Actors*; *Cambray's Dial. Eloq. Stev. p. 59.*

TULLY's Words are, In Oratore Acumen Dialecticorum, Sententiae Philosophorum, Verba propè Poëtarum, Memoria Jurisconsultorum, Vox Tragedorum, Gestus pene summorum Actorum, est requirendus. Quamobrem nihil in Hominum Genere rarius perfecto Oratore inventari potest; *De Orat. 1. 28.*

OBS. II. **T**O BE IN FORM'D TO READ WELL is the first Step towards Delivering an *Oration* well. In Teaching which, *JULIUS CÆSAR's* Reproof to a bad Reader will always be of use, *Si cantas male cantas; Si legis, cantas;* Let all *Instructors* of Youth therefore listen to *QUINTILIAN* on this Head—*Superest Lectio, in qua Puer ut sciat, ubi suspendere spiritum debeat,* *qno*

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your Arguments, or would render yourselves acceptable Orators—

Adorn with TROPES and FIGURES your *Oration*,

By VOICE and ACTION grace Pronunciation.

Now since *Practice* is much more prevalent, efficacious, and instructive than bare *Precepts*, I have annex'd the following Examples of *Sentences*, *Orationes*, *Declamations*, *Themes*, &c. from *Scripture* and the *Classics*, for the sedulous *Student* to exercise himself in this last Part of *Rhetoric*, after having just cast his Eye upon the following *Precepts* and *Hints*.

ANNOTATIONS.

quo Loco Versum distinguere, ubi claudatur Sensus, unde incipiat, quando attollenda vel submittenda sit Vox, quid quoque Flexu, quid lentius, celerius, concitatus, lenius dicendum, demonstrari, nisi in Opere ipso, non patet. Unum est igitur, quod in hac Parte præcipiam, ut omnia ista facere possit, intelligat; Quint. l. 1. 8.

OBS. III. I'M of opinion likewise with the judicious Mr. WALKER, that LEARNING TO DANCE and SING will be of singular Service in this Affair; the first to form the Gesture, and the latter the Voice—Non abs Re fore judica, si antequam Præceptores aggreditantur Laborem docendi Pueros, quonam debeant vel Vocis Tonno, vel Corporis Gestu Orationem proferre, in primis id Operam dent, ut docendi Pueri, tam CANTANDI quam SALTANDI ARTIBUS,

saltē leviter, imbuantur. Illinc Voci, hinc Corporis Moderationem addissent; Rhet. l. 2. c. 19.

OBS. IV. SPEECHES

S are deliver'd in Public in three Places, viz. In Parliament, at Church, and in Courts of Judicature. SOAR IU'S Remarks on each are, 1. In Senatu, minori Apparatu dicendum est; Sapientis enim est Concilium, multisque aliis dicendi relinquendus est Locus: Vitanda est etiam Ingenii Ostentationis Suspicio. 2. Concilio sacra capit omnem Vim Oratoris, & Gravitatem, Varietatemque desiderat; maximaque Pars Orationis admovenda est ad Animorum Motus. 3. De his quæ Judiciis accommodata sunt, nihil hic est amplius dicendum, Quia eorum ab Antiquis mutata est Ratio, & ita minus sunt necessaria Præcepta, nisi quæ ex supra dictis intelligi possunt; Cyp. Soar. Rhet.lib.1. c. 56.

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S E C T. II.

PRECEPTS and HINTS ancient and modern, concerning PRONUNCIATION, Voice and Action.

Of PRONUNCIATION.

I. PRONUNCIATIO est *Vocis, & Vultus, & Gestus*, Moderatio cum Venustate; *Cic. ad Heren.*

II. Omnis Motus Animi suum quendam à Naturâ habet *Vultum, & Sonum, & Gestum*; Totumque Corpus Hominis, & ejus omnis *Vultus, omneque Voces*, ut Nervi in Fidibus, ita sonant, ut à Motu Animi sunt *pulsæ*; *Cic. Orat. lib. 3. sub Fine.*

*Learn hence for ancient Rules a just Esteem;
To copy Nature is to copy them.*

Mr. POPE on *Criticism*, p. 13.

Of VOICE or DELIVERY.

I. VOCIS quidem Bonitas optanda est; non est enim in nobis: sed *Traetatio & Usus* in nobis. Ad bonam igitur Vocem obtinendam, nihil est utilius quam *Usus & crebra Mutatio*; *Cic. Orat. lib. 3.*

II. Vocis *Mutationes* sint, prout Verborum *Dignitas* aut *Sententiarum Natura* postulabit; *Quint. lib. 11. c. 3.* Perpetuata enim *Movoloxia turpis & ingrata* est; *Cic. Orat. lib. 3.*

III. Ne sit igitur Vox *gravissima* neve *acutissima*. Promptum sit Os, non *præceps*; moderatum, non *lentum*. Singulæ autem cujusque *Dictionis Syllabæ*, *præsertim extremæ, rectè, distinctè, & clarè* proferantur; *Quintil. Butler, Dugard.*

IV. *Empha-*

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IV. *Emphatica*, aliaque *principue notæ* Verba, præsertim *Antitheta* seu invicem respondentia, & *Tropi Figuræque insigniores*, paulò altiorem Vocis & Tonum & Sonum requirunt; *Butler*.

V. Vox, quatenus ad *Orationis Partes*, sit in *Exordio verecunda*, in *Narratione aperta*, in *Propositione clarior*, in *Confirmatione fortis*, in *Confutatione severior*, in *Conclusione excitata*, quasi partâ Victoria; *Butler & Dugard*.

VI. Vox, ratione *Affectuum seu Passionum*, sit in *Commisseratione flexibilis*, in *Iracundia incitata*, in *Metu demissa*, in *Voluptate hilarata*, in *Dolore tristis*, in blandiendo fatendo satisfaciendo rogando & suadendo *submissa*, in monendo & promittendo *fortis*, in consolando *blanda*, in laudando *Gratias agendo* & *similibus læta, magnifica, & sublimis*; *Ibid*.

*These Rules of old discover'd, not deviz'd,
Are Nature still, but Nature methodiz'd.*

Mr. POPE on *Criticism*.

Of ACTION or GESTURE.

I. **A**CTIO in dicendo una *dominatur*; sine hâc summus Orator esse in Numero nullo potest: Mediocris hâc instructus summos sæpe superrare; *Cic. Orat. lib. 3.*

II. Nam *Actio* ceu *Gestus* est *Sermo Corporis*; & in iis omnibus, quæ sunt *Actionis*, inest quædam Vis à Naturâ data: quare etiam hâc Imperiti, hâc Vulgus, hâc Barbari, hâc denique omnes maximè commoventur; *Ibid*.

III. In *Actione* igitur *summum Studium* duo summi Oratores *Demosthenes* & *Cicero* posuere. *DEMOSTHENES* Speculum grande intuens composuit *Actionem* & *Gestus Corporis*, & *Satyrum Histrionem* ad eas Artes Magistrum adhibuit. *CICERO* Histrionibus, *Roscio Comœdo*, *Æsopo Tragœdo*,

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goedo, usus est. Ipsi etiam *Socrates*, *Plato*, & *Quintilianus* probârunt & collaudarunt; *Butler*.

IV. *Actio* semper sit non modò *varia* & *decora*, sed etiam nec *nimia* nec *affectata*, at Naturæ congruens. *Trunco* igitur *totius Corporis* *Orator* seipsum moderetur; *Actioque propria* comitetur omnes *Vocis Flexiones* atque *Animi Motus*; *Ibid.*

V. *Status Corporis* sit *erectus*. *Humeri* debent æqui esse & recti. *Brachia* modicè projiciantur, & *Dextrum* potius quam *Sinistrum* faciat *Gestum*. *Suppolosio Pedum* parcè utatur. *Pectus* parcè feriatur, & *Femur* in *Affectibus* vehementioribus. Cæteræ Partes loquentem adjuvant, *Manus* propè ipsa loquitur. *Manu* enim *poscimus*, *pollicemur*, *vocamus*, *minamur*, *abominamur*, *admiramur*, *interrogamus*, *negamus*, *dubitamus*, &c. *Cic. Quint. Tætius*:

VI: Dominatur autem maximè *Vultus*. Hoc *supplices*, hoc *minaces*, hoc *blandi*, hoc *tristes*, hoc *bilares*, hoc *erecti*, hoc *submissi* sumus. Hoc *pendent* Homines, hunc *intuentur*, hunc *spetstant* etiam *antequam dicamus*. *Vultus enim Imago est Animi*, Indices *Oculi*; *Quint. l. 11: c. 3: Which whole Chapter is well worthy Perusal.* See also *Cic. l. 3. ad Heren.* and *Vossius in Instit. Orator.* &c.

*Follow then NATURE, and your Judgment frame
By her just Standard, which is still the same:
Unerring Nature, still divinely bright,
One clear, unchang'd, and universal Light.*

Mr. POPE.

QUONIAM verò hæc, quæ de *Pronunciatione*, *Voce* & *Actione* præcipiuntur, ad amissim percipi vel demonstrari, nisi in *Opere ipso*, non possunt; *Operi igitur & Exercitationi* ipsi accingamur.

SECT.

S E C T. III.

EXAMPLES of Sentences, Orations, Declamations, Themes, &c. for the diligent Student to exercise himself in PRONUNCIATION.

FIRST, In the few following Instances, Try your Voice and Gesture in expressing the several Passions. Remember—That—

— — — — — *Trifia mœstum*
Vultum verba decent, iratum plena Minarum,
Ludentem lasciva, severum seria Dicta.

Hor. Art. Poët.

I. IN *Commiseration and Grief.*

QUO me miser conferam? Quo vertam? In Capitolumne? At Fratris Sanguine redundat: An Domum? Matremne ut miseram lamentantemque videam & abjectam—*Try it also in English—Miserable Man that I am! Whither shall I turn myself? Where can I go? To the Capitol? It swims with my Brother's Blood. Shall I go to my own House? There to see my unhappy Mother dissolv'd in Tears and oppress'd with Sorrow?* Mr. Stevenson.

QUÆ à Graccho, says *TULLY*, acta erant sic Oculis, Voce, Gestu; Inimici ut Lachrymis tenere non possent.

II. IN *Anger, Passion, Resentment, &c.*

EGONE illam? quæ illum? quæ me? quæ non?
 sine modo:

Mori me malim: sentiet qui Vir siem; Ter:

SCILICET hæc *Spartam* incolmis, patriasque
Mycenas

Aspiciet, partoque ibit *Regina Triumpho*?

Conju-

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Conjugiumque, Domumque, Patres, Natosq; videbit,
Iliadum Turbâ, & *Pbrygiis* comitata Ministris?

Occiderit Ferro *Priamus*? *Troja* arserit Igni?

Dardanidum toties sudarit Sanguine Littus?

Non ita. &c.

Virg:

QUID turpius? *Quid fædius?* *Quid Suppliciis omnibus dignius?* *Num expectas dum te Stimulis fodiam?* *Hæc te, si ullam partem habet Sensus, lacerat, hæc te cruentat Oratio;* Cic.

CICERO to *Antony the Younger*, who had got so drunk at *Hippias's Wedding*, as to spew next Day in open Court: *Si inter Cænam, in ipsis tuis immanibus poculis, hoc tibi accidisset, quis non turpe duceret?* *In Cætu vero Populi Romani, publicum Negotium gerens, Magister Equitum, cui ructare turpe est, is uomens, Frustis esculentis, Vinum redolentibus, Gremium suum, & totum Tribunal impletivit;* Cic. Phil. 2.

CICERO to a loud Clamour rais'd against him in Court. *Nibil me Clamor iste commovet sed consolatur, cum indicat esse quosdam Cives imperitos sed non multos.* *Nunquam, mibi credite, Populus Romanus hic, qui silet, Consulem me fecisset, si vestro Clamore perturbatum iri arbitraretur.* *Quanto jam levior est Acclamatio?* *Quin continetis Vocem, Indicem Stultiæ vestræ, Testem Paucitatis.*

III. IN Joy and Pleasure.

ÆNEAS, upon seeing a Picture of the Destruction of Troy, at Carthage:

CONSTITIT, & lachrymans—Quis jam Locus, inquit, Achates,

Quæ Regio in Terris nostri non plena Laboris?

*En *Priamus*: sunt hic etiam sua Præmia Laudi:*

Sunt Lachrymæ Rerum: & Menter mortalia tangunt:

Solve metus: feret hæc aliquam tibi Fama Salutem:

Virg.

IV. IN

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IV. IN *Fear or Hope.*

TOTUS, *Parmeno*, tremo horreoque, postquam
aspexi hanc ; *Ter. Eun.*

V. IN *Beseeching, Persuading, Flattering, &c.*

DIDO to **ÆNEAS** *about to leave her.*

MENE fugis ? Per ego has Lachrymas, Dex-
tramque tuam, te,

Quando aliud mihi jam miserae nil ipsa reliqui,
Per Connubia nostra, per inceptos Hymenæos :
Si bene quid de te merui, fuit aut tibi quidquam
Dulce meum, miserere Domûs labentis, & istam,
Oro, si quis adhuc precibus Locus, exue Mentem.

Virg. Æn. 4. v. 314.

MEZENTIUS, to **ÆNEAS**, *begging to be
permitted to be buried.*

UNUM hoc per, siqua est viætis Venia Hostibus, oro ;
Corpus Humo patiare tegi. Scio acerba meorum
Circumstare Odia : hunc, oro, defende Furorem ;
Et me Consortem Nati concede Sepulchro !

Virg. Æn. 10. v. 903.

VI. IN *Promising, Admonishing, Comforting, &c.*

EGO propter me illam decipi miseram sinam ?
Quæ mihi suum Animum atq; omnem Vitam credidit,
Quam ego Animo egregie caram pro Uxore habuerim,
Bene & pudicè ejus doctum atque eductum sinam
Coactum egestate Ingenium immutarier ? - Non faciam.

— **ADEON'** me ignavum putas ?
Adeon' porro ingratum, aut inhumantum, aut ferum,
Ut neque me Consuetudo, neque Amor, neque Pudor
Commoveat, neque commoneat, ut servem Fidem ?

Ter. Andr.

VII. IN Praising or Returning Thanks, &c.

LÆTUS, lubens, Laudes ago, & Grates Gratias asque habeo ; Plautus.

AGO tibi Gratias, Imperator *Auguste*, si possem etiam referrem. Sed nec tua Fortuna desiderat remunerandi Vicem ; nec nostra suggerit restituendi Facultatem ; *Auson. ad Gratian.*

— — *TIBI se semper debebit Iason ; Ovid.*

QUOD spiro & placeo, si placeo, tuum est ; Hor.

ANTE leves ergo pascentur, &c. Virg. Ecl. 1. ver. 60.

DI tibi, si qua, &c. Virg. Æn. 1. ver. 607.

VIII. IN Exhorting and Encouraging, &c.

*QUOUSQUE tandem ignorabitis Vires vestras, quas Natura ne Belluas quidem ignorare voluit ? Numerate saltem quot ipsi sitis—Tamen acrius crederem, vos pro Libertate quam illos pro Dominatione certaturos—Quousque me circumspectabitis ? Ego quidem nulli vestrum deero ; *Manlius in Tit. Liv. l. 6. c. 18.**

Try the same in *English.*

HOW long will ye be ignorant of your Strength, which Nature discovers to the very Beasts ? Count at least how many ye are—I shou'd think ye wou'd fight more resolutely for Liberty, than those Men for Dominion—How long will ye look upon me ? Ye may all of you depend on me to the utmost. &c.
Mr. STEVENSON.

Let us now try WHOLE SPEECHES.

II. ORATIO CATILINÆ, quâ sui de *Conjuratione* Consilii *Participes* cohortatur; *SALLUST.*
Bell. Catilin. *Anno ante Christum 63.*

EXORDIUM. *Ni Virtus, Fidesque vestra satis spectata mihi foret; nequicquam opportuna Res cecidisset: Spes magna Dominationis in Manus frustra fuisset: Neque per Ignaviam, aut vana Ingenia, incerta pro certis captarem.* Sed quia multis, & magnis *Tempestatibus* vos cognovi fortes, fidosque mihi; eò *Animus* ausus est maximum, atque *pulcherrimum Facinus* incipere; simul quia vobis eadem, quæ mihi, bona, malaque esse intellexi. Nam *Idem velle, atque Idem nolle*, ea demum firma *Amicitia* est. **NARR.** Sed Ego quæ *Mente agitavi*, omnes jam anteà diversi audistis. Cateùm mihi in dies magis *Animus* accenditur, cum considero, quæ *Conditio Vitæ futura* sit, nisi *Nosmet-ipsos vindicamus in Libertatem*: Nam, postquam *Respublica* in paucorum potentium *Jus*, atque *Ditionem* concessit, semper illis *Reges, Tetrarchæ vectigales* esse: *Populi, Nationes, Stipendia pendere*; cæteri omnes, strenui, boni, nobiles, atque ignobiles, *Vulgas* fuimus, sine *Gratia, Authoritate*, his obnoxii, quibus, si *Respublica valeret*, Formidini essemus. Itaque omnis *Gratia, Potentia, Honos, Divitiae* apud illos sunt, aut ubi illi volunt: nobis reliquerunt *Pericula, Repulsas, Judicia, Egestatem*. Quæ quoisque tandem patiemini, *fortissimi Viri!* **PROP.** Nonne emori per *Virtutem* præstat, quâm *Vitam miseram, atque inhonestam, ubi alienæ Superbiae Ludibrio fueris, per Dede^cus amittere?* Verum enimvero, prob *Deum atque Hominum Fidem!* Victoria in *Manu* nobis est. **CONFIRM.** Viget *Ætas, Animus* valet; contrà illis, *Annis, atque Ditiis*, omnia consenserunt. Tantummodo *Incepto* opus est: cætera *Res expediet*. **REFUT.** Etenim quis Mortalium, cui *Virile Ingenium* est, tolerare potest,

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test, illis Divitias superare, quas profundant in *extuendo Mari*, & Montibus coæquandis, nobis *Rem familiarem* etiam ad necessaria deesse? Illos *binas*, aut amplius *Domos* continuare, nobis *Larem familiarem* nusquam ullum esse? Cum *Tabulas*, *Signa*, *Toreumata* emunt, vetera negligunt, nova diruunt, alia ædificant: postremo omnibus modis *Pecuniam* trahunt, vexant: tamen *summâ Libidine* Divitias suas vincere nequeunt. At nobis est *Domi* *Inopia*, *Foris* *Æs* alienum; *mala Res*, *Spes* multò *asperior*. Denique quid reliqui habemus præter *miseram Animam*? PEROR. Quin igitur expurgescimini? En illa, illa, quam sæpe optastis, *Libertas*! Præterea, *Divitiae*, *Decus*, *Gloria* in Oculis sita sunt. Fortuna ea omnia *Viatoribus* Præmia posuit. Res, Tempas, Pericula, Egestas, *Belli Spolia* magnifica, magis quam *Oratio* mea vos hortentur. Vel *Imperatore* vel *Militie* me utemini: neque *Animus* neque *Corpus* à vobis aberit. Hæc ipsa, ut spero, vobiscum una *Consul* agam: Nisi fortè me *Animus* fallit, & vos servire magis, quam *imperare*, parati estis.

See the ENGLISH of this, *Page 17.*

III. CATO's SPEECH in Mr. ADDISON, Act V. Scene I.

CATO alone, *sitting in a thoughtful Posture*:
In his Hand Plato's Book on the Immortality
of the Soul: *A drawn Sword* on the Table
by him:

IT must be so—*Plato*, thou reason'st well!—
Else whence this pleasing Hope, this fond Desire,
This Longing after Immortality?
Or whence this secret Dread, and inward Horror,
Of falling into Nought? Why shrinks the Soul
Back on herself, and startles at Destruction?
'Tis the Divinity that stirs within us;

'Tis

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'Tis Heaven itself, that points out an Hereafter,
And intimates Eternity to Man.

Eternity ! thou pleasing, dreadful Thought !

Through what Variety of untry'd Being,
Through what newScenes and Changes must we pass!
The wide, th'unbounded Prospect lies before me ;
But Shadows, Clouds, and Darkness rest upon it.
Here I will hold. If there's a Power above us,
(And that there is, all Nature cries aloud
Through all her Works) He must delight in Virtue,
And that which he delights in, must be happy.
But when! or where! -- This World was made for *Cæsar*.
I'm weary of Conjectures—This must end 'em.

[Laying his Hand on his Sword.]

Thus am I doubly arm'd ; my Death and Life,
My Bane and Antidote, are both before me.
This in a Moment brings me to an End ;
But this informs me I shall never die.
The Soul, secur'd in her Existence, smiles
At the drawn Dagger, and defies it's Point.
The Stars shall fade away, the Sun himself
Grow dim with Age, and Nature sink in Years ;
But thou shalt flourish in immortal Youth,
Unhurt amidst the War of Elements,
The Wrecks of Matter, and the Crush of Worlds.

THUS Imitated by Mr. *CLAXTON HALL*,
late of *Holt School* ; qui obiit *Anno 1736, Ætat. 21.*

C A T O solus, &c.

*SIC Superis visum est--PLATO, tu Ratione triumphas!-
Unde aliter Spes hæc, unde hæc innata Cupido
Mentibus, Æterni Sitis insatiabilis Ævi ?
Aut quorsum bic Terror tacitus, Formidine Peetus
Cur trepidat ? vel cur Animus, ne Morte periret
Attonitus, refugit ? —Divinum inspirat Amorem
Spiritus intus alens ; cognati Semina Cœli
Ipse Animus retinens Æternum succinit Ævum.
Æternum sine Fine Ævum ! Terrorve Voluptas ! &c.*

IV. St.

IV. ST. PAUL's Excellent DECLAMATION,
or Defence, before King AGRIPPA, and
FESTUS, the Roman Governor in Judæa.
In Greek and English. See *Acta xxvi.*

EXORDIUM. ΠΕΡΙ¹ τῶν ἐκαλεῖμαις ὑπὸ Ιεδαίων, βασιλεῦ ἈΓΡΙΠΠΑ, πηγηματι ἐμαυτὸν μακαριον, μέλλων ἀπολογεῖσθαι ἐπὶ σε σῆμερον, Μάλιστα γνώστην ὄντα σε εἰδὼς τῶν κατὰ Ιεδαίων ἐθῶν τε καὶ ζητημάτων διὸ δέομαι σα, μακροθύμως ἀκησαι μα. **NARRATION.** Τὴν μὲν ἣν βίωσιν μα τὴν ἐκ νεοτῆτος, τὴν ἀπὸ ἀρχῆς γενομένην ἐν τῷ ἔθνει μα ἐν Ιεροσολύμοις, ἵστοις τῶν κατὰ τὸν αρχιεεσάτην αἴρεσιν τῆς ἡμετέρας θρησκείας ἔζησα Φαρισαῖο. Καὶ νῦν ἐπὸ ἐλπίδι τῆς πρὸς τὰς πατέρας ἐπαγγείλιας γενομένης ὑπὸ Θεοῦ, ἔγκα κρινόμενο. Εἰς τὸ δωδεκάφυλον ἡμῶν ἐν ἐκτενείᾳ νύκτα καὶ ἡμέραν λατρεῦον ἐλπίζει παῖαντοσαι· τερὶς ἡς ἐλπίδω ἐκαλεῖμαι, βασιλεῦ ἈΓΡΙΠΠΑ, ὑπὸ τῶν Ιεδαίων. **PROPOSITION.** Τι ἀπιγον κρινεται παῖς ὑμῖν, εἰ δὲ Θεὸς νεκρὸς ἐγίγειται; Πίστιν παράσχον τῶν, ἀναστήσας Χριστὸν ἐκ νεκρῶν. **CONFIRMATION.** Ἐγώ μὲν ἣν ἔδει, κράτις ΦΗΣΤΕ, ἐμαυτῷ πρὸς τὸ ὄντο Ιησοῦ τὸ Ναζωραῖον δεῖν πολλὰ ἐναλία πρᾶξαι· Ὁ καὶ ἐποίησα ἐν Ιεροσολύμοις· Καὶ κατὰ πάσας τὰς συναγωγὰς πολλάκις τιμωρῶν τὰς Ἀγίας, ἀπάκαδον βλασφημεῖν· περισσῶς τε ἐμμανισμένω αὐτοῖς, ἐδίκουον καὶ εἰς τὰς ἔξω πόλεις. Ἐν οἷς καὶ πορευόμενοι εἰς τὴν Δαμασκὸν μετ' ἑξεσίας καὶ ἐπιτροπῆς τῆς παρὰ τῶν Ἀρχιεερῶν, Ἡμέρας μέσης, κατὰ τὸν ὄδον εἶδον, βασιλεῦ, ὡρανθεν ὑπὲρ τὴν λαμπρότητα τῆς ἡλίου, περιλάμψαν με φῶς καὶ τὰς σὺν ἐμοὶ πορευομένας. Πάντων δὲ καταπεσώντων ἡμῶν εἰς τὴν γῆν, ἥκεσσα Φωνὴν λαλοῦσαν πρός με, καὶ λέγουσαν τὴν Ἐβραΐδι διαλέκτῳ, Σαβλ, Σαβλ, τί με διώκεις; σκληρὸν σοι πρὸς κέντρα λαζίζειν. Ἐγώ δὲ εἶποι, Τίς εἰ Κύριε; Ο δὲ εἶπεν, Ἐγώ εἰμι Ἰησοῦς ὃν σὺ διώκεις. Ἀλλὰ ἀνάσηθε, καὶ σῦνθι ἐπὶ τὰς πόδας σε· εἰς τότο γὰρ ὄφθην σοι, προχειρίσασθαι σε ὑπερέτην καὶ μάρτυρα ἄν τε εἶδες, ὃν τε ὀφθῆσομαί σοι. Ὁθεν, βασιλεῦ ἈΓΡΙΠΠΑ, ἐκ ἡγεόμην ἀπειθῆς τὴν ὡρανθεν ὄπλασια· Ἀλλὰ τοῖς ἐν Δαμασκῷ πρῶτον καὶ Ιεροσολύμοις, εἰς πᾶσαν τε τὴν χώραν τῆς Ιεδαίας, καὶ τοῖς ἔθνεσιν, ἀπῆγελον μετανοεῖν, καὶ ἐπιτρέψειν ἐπὶ τὸν Θεόν. **REFUTATION.** Ἐγκα τέτων με οἱ Ιεδαιοι συλλαβόμενοι ἐν τῷ ἵρῳ,

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ἐπειρῶντο διαχειρίσασθαι. Ἐπικρείας ἐν τυχῶν τῆς παρὰ τὰ Θεῖα, ἀχρεὶ τῆς ἡμέρας ταύτης ἔτηκα μαρτυρέμενθε μικρῷ τε καὶ μεγάλῳ, ἐδὲν ἐκτὸς λέγων ἀν τε οἱ προφῆται ἐλάλησαν μελλόντων γίνεσθαι, καὶ Μωϋῆς. Εἰ παθητὸς ὁ Χριστὸς, εἰ πρωτότοκος ἐξ ἀναστάσεως γενρῶν φῶς μέλλει καταγέλλειν τῷ λαῷ καὶ τοῖς ἔθνεσι. PERORATION.
 Ἀλλοθείας, "Αὐδρες περιφάνειαίσι, ἔηματα ἀποφθέγγομαι. Ἀληθῶς οὐκ εἰμὶ λοιμός, ἀλλὰ ἐκίνησα σάσιν ἐν τέτῳ δὲ αὐτὸς ἀσκῶ ἀπεβοσκοπον συνείδησιν ἔχειν πρὸς τὸν Θεὸν καὶ τὰς ἀνθεώπεις διαπαντός. Οὔτε παρεγγῆσαι δύνανται οἱ Ἰεδαιοὶ περὶ ἀν νῦν κατηγορεῖ με. Οὔτε μαίνομαι, ἀ ΦΗΣΤΕ, ἀλλὰ πρὸς τὸν Βασιλέα παρεξῆσαι βόμβοντα λαλῶ. Ἐπίσταται γάρ περὶ τέτων ὁ Βασιλεὺς· λανθάνειν γάρ αὐτὸν τι τέτων οὐ πειθομαι ἐδὲν· οὐ γάρ ἐτιν ἐν γυνίᾳ πεπεραγμένον τέτο. Πιτεύεις, Βασιλεὺς ἈΓΡΙΠΠΑ, τοῖς προφήταις; οἶδα ὅτι πιτεύεις. Καὶ ἐνξαίρων ἀν τῷ Θεῷ οὐ μόνον σε, ἀλλὰ καὶ τῶν τὰς ακεβοντάς με σήμερον, γενέσθαι παντελῶς τοιέτους ὅποις καργά είμι, παρεκτὸς τῶν δεσμῶν τέτων.

THE SAME DECLAMATION in English.

EXORD. I think myself happy, King *AGRIPPA*, inasmuch as I shall answser for myself this Day before thee, touching all the Things whereof I am accused of the *Jews*: Especially because I know thee to be expert in all Customs and Questions which are among the *Jews*; wherefore I beseech thee to hear me patiently. NARR. My Manner of Life from my Youth, which was at first among mine own Nation at *Jerusalem*, know all the *Jews*, Which knew me from the Beginning, (if they would testify) that after the straitest Sect of our Religion I liv'd a *Pharisee*. And now I stand, and am judg'd for the Hope of the Promise made by *God* unto our Fathers: Unto which Promise our twelve Tribes instantly serving *God* Day and Night, hope to come: for which Hope's Sake, King *AGRIPPA*, I am accused of the *Jews*. PROP. Why should it

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it be thought a Thing incredible with you, that *God* should raise the Dead ? When *God* himself has given Assurance of it unto all Men, in that he hath raised *Christ* from the Dead. CONFIRM. As for my own Part, Most Noble *FESTUS*, I own I once verily thought that even I myself ought to do many Things contrary to the Name of *Jesus of Nazareth*. Which Thing I also did in *Jerusalem*. I punish'd the Saints oft in every Synagogue, and compelled them to blaspheme ; and being exceedingly mad against them, I persecuted them even unto strange Cities. In Pursuit of which, as I went to *Damascus*, with Authority and Commission from the chief Priests ; At Mid-day, O King, I saw in the Way a Light from Heaven, above the Brightness of the Sun, shining round about me, and them which journeyed with me. And when we were all fallen to the Earth, I heard a Voice speaking unto me, and saying in the *Hebrew Tongue*, *Saul, Saul, why persecutest thou me ? It is hard for thee to kick against the Pricks.* And I said, *Who art thou Lord ?* And he said, *I am Jesus whom thou persecutest. But rise and stand upon thy Feet : For I have appeared unto thee for this Purpose, to make thee a Minister and a Witness both of these Things which thou hast seen, and of those Things in which I will appear unto thee.* Whereupon, O King *AGRIPPA*, I was not disobedient to the Heavenly Vision : But shewed first unto them of *Damascus*, and at *Jerusalem*, and throughout all the Coasts of *Judea*, and then to the *Gentiles*, that they should repent and turn to *God*. REFUTATION. For these Causes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained Help of *God*, I continue unto this Day, witnessing both to Small and Great, saying none other Things than those which the *Prophets* and *Moses* did say should come :

That

ELEMENTS OF ORATORY. 89

That *Christ* should suffer, and that he should be the first that should rise from the Dead, and should shew Light unto the People, and to the *Gentiles*. **PERORATION.** This, *Most excellent Auditors*, is the real Truth: Believe me, I am no Peccant Fellow, nor Mover of Sedition; but always endeavour all that lies in me to preserve a Conscience void of Offence towards *God* and towards *Man*: Nor can the *Jews* prove the Things whereof they now accuse me. Neither am I, *FESTUS*, besides myself; but speak thus freely before the King, because he knows these Things to be Fact, yea I am fully persuaded the King knows 'em all to be Fact: For they were not done in a Corner, King *AGRIPPA*, believest thou the *Prophets*? I know that thou believest. And would to *God* that not only Thou, but also All, that hear me this Day, were altogether such as I am, except these Bonds.

N. B. This Speech in the Original is exceedingly elegant, and therefore loses much of its Beauty in the Literal Translation; which however I didn't think proper to alter further than bringing it into the Form you see.

V. A FEW short ORATIONS, in *Latin* and *English*, from *TITUS LIVIUS*, &c.

ORATION I.

MUTIUS SCÆVOLA thinking it a Dishonour for the Romans to be besieg'd by the *Tuscan*s, obtain'd Leave of the Senate to go and kill their King *Porsenna* in his own Camp; where, through Mistake stabbing his Secretary, he was apprehended: When, burning off his Right-hand for the Blunder

90 RHETORIC MADE EASY, or

in Presence of King Porsenna, and, upon being ask'd who he was, making this Oration, he so astonish'd the King as to be generously dismiss'd, and a Peace immediately concluded. Anno ante Christum 507.

ROMANUS sum Civis : *Caium Mutium vocant : Hostis Hostem occidere volui : Nec ad Mortem minus Animi est, quam fuit ad Cædem. Et facere & pati fortia, Romanum est. Nec unus in Te Ego hos Animos geffi : Longus post me Ordo est idem potentium Decus. Proinde in hoc Discri- men, si juvat, accingere, ut in singulas Horas Capite dimices tuo. Hoc tibi Juventus Romana indicimus Bellum. Nullam Aciem, nullum Prælium timue- ris. Uni tibi, & cum singulis, Res erit.*

In ENGLISH.

I AM a Roman Citizen; my Name Caius Mu- tius: who as an Enemy would have killed my Enemy. Nor have I less Courage to die than I had to kill. To suffer and to do brave Things, is to do and suffer like a Roman. Neither am I the only One, who have taken on me this Resolution against you Porsenna: There is after me a long Train of young Gentlemen seeking the same Glory. Upon this Warning therefore, if you please, arm yourself against this Danger; seeing every Moment you run the Hazard of your Life, and may have the Sword and Enemy in the very En- try of your Palace. We the Roman Youth denounce this War against you. You may hereafter be afraid of neither Army nor Battle. The Matter lies betwixt you and every one of them.

ORATION II.

WHEN Brutus, who put an end to Kingly Go- vernment at Rome, died; it was maliciously re- ported, that P. Valerius Publicola, t'other Consul, aim'd to be King: because he had not substituted a

ELEMENTS OF ORATORY. 91

Colleague in Brutus's Room, and had built an House on Mount Velia. Which when be understood, having first made a Funeral Oration in Praise of Brutus, he tbus clears himself. Anno ante Christum 509.

NUNQUAM NE ergo, ulla adeo a vobis, *Quirites*, spectata Virtus erit, ut Suspitione violari nequeat? Ego me, illum acerrimum Regum Hostem, ipsum Cupiditatis Regni Crimen subiturum timerem? Ego si in ipsâ Arce Capitolioque habitarem, metui Me crederem posse à Civibus meis? Tam levi Momento mea apud vos Fama pendet? Adeóne est fundata leviter Fides, ut ubi sim, quām qui sim, magis referat? Non obstabunt *Publii Valerii* Ædes Libertati vestræ, *Quirites*: Tuta erit vobis *Velia*. Deferam non in Planum modò Ædes, sed Colli etiam subjiciam; ut vos supra suspectum me Civem habitetis. In *Velia* ædificant, quibus melius quam *Publio Valerio* creditur Libertas.

IN ENGLISH.

WILL there never then, O Romans! be any Virtue so much approv'd of by you, as to pass untainted with Suspicion? Should I, who have always been so bitter an Enemy to Kings, should I fear to incur the Crime of being suspected to covet a Kingdom? Should I, even if I dwelt in the Tarpeian Tower or in the Capitol, should I believe that my Fellow-Citizens could be afraid of me? Does my Reputation then among you depend upon such a Trifle as this? Is your Confidence in me so slightly founded, that my Dwelling-place is more regarded than my Person? Well! Romans! The Habitation of Valerius shall no longer by any Means obstruct your Liberty. Velia shall be your's, and ye shall possess it in Safety. For I will not only bring my House down into the Plain; but will lay it even at the Foot of the Hill: that ye may all dwell above me a suspected Citizen. Let them build upon Velia,

92 RHETORIC MADE EASY, or
who can be better trusted with the Liberty of the Ro-
mans than Publius Valerius.

ORATION III.

THE War between the Romans and Albans being agreed to be determined by Three on each Side, viz. the three Horatii and three Curiatii; when five of them were killed in the Fight, which is most exquisitely described by Livy, Lib. 1. 25. the surviving Brother Horatius was met, and reproach'd by his own Sister for killing her Sweetheart, who was one of the Curiatii. Whereupon he stab'd her, and for the Fact was condemn'd to die: But when brought out to Execution, his Father made this Oration to the People, and sav'd him.

HUNCCINE, quem modo decoratum ovantemque Victoriâ incedente vidistis, Quirites, eum sub Furcâ vinclum inter Verbera & Cruciatus videre potestis? Quod vix *Albanorum* Oculi tam deforme Spectaculum ferre possent. I, Lictor, colliga Manus, quæ paulò antè armatae Imperium Populo Romano pepererunt. I, Caput obnube Liberatoris Urbis hujus. Arbori infelici suspende. Verbera vel intra *Pomærium*, modò intra illa Pila, & Spolia Hostium: vel extra *Pomærium*, modò intra Sepulchra *Curiatorum*. Quò enim ducere hunc Juvenem potestis, ubi non sua Decora eum à tanta Fœditate Supplicii vindicent?

In ENGLISH.

CAN ye suffer yourselves, O Romans! to see such a Man as this bound under the Gallows, scourged and tormented, whom just before ye saw march in such great Glory, triumphing and adorn'd for Victory? A Sight so abominable and disgraceful, that even our Enemies the Albans themselves, if present, wou'dn't be able to see it done. Go, Lictor! Go bind those Hands fast, which

which but just now conquer'd and brought Dominion to the Romans! Go, I say, and cover the Face of that Man who sav'd and deliver'd this City from Bondage. Hang him upon an accursed Tree. Scourge him and spare not, either within the Circuit of the Walls, so it be among the Javelings and Spoils of the Enemy: or without the Walls, so it be among the Sepulcbres of the Curiatii. For to what Place can ye carry this young Gentleman, where his Gallant Deeds can't guard him from so unworthy and shameful a Punishment?

ORATION IV.

CORIOLANUS, a Noble Roman, whose Life is exquisitely wrote by Plutarch, being unjustly banish'd from his Country, gather'd an Army of the Volscians, and march'd directly to besiege Rome; but was met and prevented by his Wife Volumnia and Mother Veturia, the latter of whom made to him this Oration.

SINE, priusquam Complexum accipio, sciam ad Hostem an ad Filium venerim; Captiva, Matérve in tuis Castris sim? In hoc me longa Vita & infælix Senectus traxit, ut Exulem te, deinde Hostem viderim? Potuisti populari hanc Terram quæ te genuit atque aluit? Nonne tibi, quamvis infesto Animo & minaci perveneras, ingredienti Fines Ira cecidit? Nonne, cum in Conspectu *Roma* fuit, succurrit, Intra illa Mænia Domus & Pænates mei sunt, Mater, Conjur, Liberique? Ergò, Ego nisi peperissem, *Roma* non oppugnaretur? Nisi Filium haberem, libera in liberâ Patriâ mortua essem? Sed ego Nihil jam pati nec tibi turpius, nec mihi miseriū possum: Nec ut sim miserrima, diù futura sum. De his videris: quos, si pergis, aut immatura Mors, aut longa Servitus manet.

Thus

94 RHETORIC MADE EASY, or

*Thus Imitated in HEROICS by BARLÆUS,
a Dutch Poet.*

QUO Malesane ruis? Patriæque haud tale merenti
Hostiles infers Acies, & Tela *Latinis*,
Infestosque tuis intentas Mœnibus Enses?
Quid *Latium*, quid *Roma*, in te committere tantum
Quid Cives potuere? Tua est *Volumnia Conjux*,
Quam Ferro, scelerate, petis; tua *Pignora Marti*,
Natorumque Feris Jugulos, Ultorque Malorum,
In mea viætricem convertis Viscera Dextram.
Usque adeóne tuo concedis Fræna Furori?
Nec cessas certare Odiis? Tantumne licebit
Invidiæ? Patriæque tibi venerabile Nomen
Sub Pedibus, seu vile, jacet? jam Filius, Hostis
Esse cupis, Materque tui cum Conjuge Belli
Materies feralis ero? quas eripis Urbes,
Eripis à nobis, & quos grassaris in Agros.

VI. A THEME in English and Greek. The
THEISIS and Substance taken from *i Esdras*,
Chap. iv. in the *Apocrypha*.

Μεγάλη ἡ ἀληθεία, καὶ ἴσχυροτέρα παρὰ πάντα.

Great is the TRUTH, and Stronger than all Things.

PROP. **T**RUTH is great and mighty above all Things. All the *Earth* calleth upon it, the *Heaven* blesseth it, All Works shake and tremble at it, and with it is no unrighteous Thing.

REAS. Because with her there is no Accepting of Persons, or Rewards; but she doeth the Things that are right to all, both to the *Just* and *Unjust*; and all Men approve of her Works.

CONFIRM. For in her *Judgment* there's no Unrighteousness; and she is the Strength, Dominion, Power, and Majesty of all Ages.

SIMILE. Yea, Even as *God* the great Creator is greater than the Great Earth, the High Heaven,

or

ELEMENTS OF ORATORY. 95

or the Swift Sun that compasseth the Heavens and returns to his own Place in one Day ; so is *Truth* greater and stronger than all Things.

EXAMP. Hence it is that *David* so frequently calls *God*, a *God of Truth*. *The Lord is my Rock, and my Fortress, and my Deliverer* ; Psalm xviii. 2. *I have hated them that confide in lying Vanities* ; but *I trust in the Lord* : *O Lord God of Truth* ; Psalm xxxi. 5, 6.

TESTIMONY. And our Saviour *Christ* himself, to shew the Greatness, Superiority, and Eternity of *Truth*, calls himself the *Truth*. *I am the Way, the Truth, and the Life* ; John xiv. 6.

CONCLUSION. Since therefore, All other Things that Men count lasting, great and *strong*, are found to be frail, *weak* and wicked ; *Wine* is wicked, *Kings* are wicked, *Women* are wicked, All the Children of Men are wicked, and such are all their wicked Works, all which must perish ; but as for *Truth*, it endureth, and is always *strong* ; it liveth, and conquereth for evermore : I conclude, and cry out that — *Great is the TRUTH, and mighty above all Things*. Blessed be the *God of Truth*.

THE SAME THEME IN GREEK.

Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυρότερα παρὰ πάντα.

Great is the TRUTH, and Stronger than all Things.

PRO P. **H** Ἀλήθεια μεγάλη, καὶ ἰσχυρότερα παρὰ πάντα. Πᾶσα
ἡ γῆ τὴν Ἀλήθειαν καλεῖ, καὶ ὁ θρανός ἀυτὴν εὐλογεῖ,
καὶ πάντα τὰ ἔργα σείσαι καὶ τρέμει, καὶ οὐκ ἔτι μετ' αὐτῆς ἀδίκον ἀδέν.

RE A S. Ὡς οὐκ ἔτι παρειπεῖται λαμβάνειν πρόσωπα, οὐδὲ διάφορα,
αλλὰ καὶ τὰ δίκαια ποιεῖ τοῖς δίκαιοις καὶ πονηροῖς· καὶ πάντες εὐδοκεῖσθαι
τοῖς ἔργοις αὐτῆς.

CONFIRM. Οὐκέπειτα οὐκ ἔτιν ἐν τῷ κρίσει αὐτῆς οὐδὲν ἀδίκον·
καὶ αὐτη, ἡ ἰσχὺς, καὶ τὸ βασίλειον, καὶ ἡ ἐξουσία, καὶ ἡ μεγαλεῖσθαι τῶν
πάντων αἰώνων.

SIMILE. Καθὼς ὁ ΘΕΟΣ, δις πάντα ποιεῖ, μείζων καὶ μεγάλη
γῆ, ὑψηλὸς θρανός, εἶτε ταχὺς ἡ θύλος, δις τρέφεται ἐν τῷ κύκλῳ τοῦ
θρανοῦ,

96 RHETORIC MADE EASY, or

ἀρεῖ, καὶ τούτων ἀποδέχεται εἰς τὸν ἔαντε τόπον ἐν μετὰ ἡμέρα ὡραῖς
η Ἀληθεία μείζων καὶ ἴσχυρολέγος ταραχὰ ταῦτα.

Ε Χ Α Μ Ρ. Ἐλεύθερον ὁ ΔΑΒΙΔ τολλάκις ὄνομάζει Θεὸν τὸν
Θεὸν τῆς Ἀληθείας. Κύριος γενεωμά με, καὶ καλαφυγή με, καὶ βόστης
με. Psalm xviii. 2. Εμίστος τε τὸς διαφυλάσσοντος μαίαντοῦτος
διασκενός ἐγώ δὲ εἰς τῷ Κυρίῳ ἥλιπτος. Κύριος δὲ Θεὸς τῆς Ἀληθείας.
Psalm xxxi. 5, 6.

Τ E S T I M O N Y. Καὶ Κύριος ἡμῶν ὁ ΧΡΙΣΤΟΣ αὐτὸς,
παν δεῖξη ὅτι ταραχὰ ταῦτα η Ἀληθεία ὑπερισχύει, εἶπεν—Εγώ εἰμι η
ἡδόνη, καὶ η ἈΛΗΘΕΙΑ, καὶ η ζωή. Joh. xiv. 6.

CONCLUSION. Επειδὴπερ ἐν ταῖς θάττραις εἰσὶ καὶ ἀδικα
καὶ ἀρρώστα. Ἀδικος ὁ Οἶνος, ἀδικος ὁ Βασιλεὺς, ἀδικαὶ οἱ Γυναικεῖς,
ἀδικοις ταῖς οἱ γυναῖς τῶν ἀνδρῶν, καὶ ἀδικα ταῦτα τὰ ἔργα αὐτῶν τὰ
τοσεῦτα, καὶ ἀπολεῖται. ΑΛΛ η Ἀληθεία μένει, καὶ ἴσχυει εἰς τὸν αἰῶνα,
καὶ ξῆρα καὶ μεριδεῖ εἰς τὸν αἰῶνα τὰ αἰῶνας. Ἐπιλέγω καὶ Φωτέων—Μεγάλη
η Ἀληθεία, καὶ ἴσχυρολέγος ταραχὰ ταῦτα. Εὐλογηθεὶς ὁ Θεὸς τῆς Ἀλη-
θείας.

VII. *I'LL conclude the Whole with this brief, but accurate and just Description of DETRACTION or CALUMNY, from Justus Lipsius; which try to pronounce properly.*

D E P I N G O vobis, *Viri Dignissimi*, Vitium à
perpaucis observatum, ideoque maximè peri-
culosum. CALUMNIA est; Pestis Linguarum
foeda & perniciosa: Quippe ex Pessimis in Optimos
plerumque cadit, inexpectatò vulnerat. Cui verò
grata? Vilissimis, Ignavis, Loquacibus. A quâ
verò Origine provenit? A Mendacio Patre, Invidiâ
Matre, Curiositate Nutrice. Nec ipsa quidem ste-
rilis est; Jurgia enim, Odia, Cædes, non gignit
solùm, sed foveat. Quænam verò huic Morbo An-
tidotus? INNOCENTIA & Patientia; Hæc
enim tolerat, Illa hebetat.

FINIS LIBRI PRIMI.



THE
ART of RHETORIC
MADE EASY:
OR, THE
ELEMENTS of ORATORY.

BOOK II.

Being the SUBSTANCE of
DIONYSIUS LONGINUS's

Celebrated TREATISE of

THE SUBLIME,
Wrote in Greek about the Year of CHRIST 278.

WITH

Proper EXAMPLES, *Ancient and Modern.*

In several LETTERS to a FRIEND.

Longinus *Rhetor* *κριτής τετρατός* *nunquam dimittit sedulum &*
attentum Letorem sine bonae Frugis Proventu. VOSSIUS.

In all your Lines let Energy be found;
And learn to rise in Sense, and sink in Sound. GARTH.

————— *What is dark,*
Illumine; what is low, raise and support. MILTON.

Thee, bold LONGINUS! all the Nine inspire,
And bless their Critic with a Poet's Fire:
An ardent Judge, who, zealous in his Trust,
With Warmth gives Sentence, yet is always just:
Whose own Example strengthens all his Laws,
And is himself that great SUBLIME he draws. A. POPE.

London: Re-printed in the Year M.DCC.LV.

СІОТНЯ ТЯ ЧУЛДИМ

ЧАСТЬ II. ОБЩИЕ ПРИЧИНЫ

M. NOOR

do momento em que

DIOMEDES LODEGEIMUS.

Complex Theory of

THE SUBMISSION



Лицей № 80 им. А.И. Герцена



TO
Sir ROBERT CATER, Kt.

ALDERMAN and SHERIFF

of L O N D O N .

S I R ,

IHUMBLY presume to Dedicate to you the following *Compendium* of a Treatise, which has always been unanimously allow'd to consist of the *nobleſt Collection of Thoughts*, the human Mind ever produc'd.

A 2

FOR

DEDICATION.

FOR as the many particular *Favours*, you have for several Years from Time to Time confer'd upon me, lay just Claim to MY most grateful Acknowledgments; No less doth that *Generosity* and *Magnificence of Spirit*, wherewith you have lately so conspicuously adorn'd your *High Office*, justly invite our Sublime *LONGINUS* to intreat your Patronage and Protection.

I am,

With the greatest Respect,

S I R,

Your most Obedient

June 8th,

1738.

Obliged Humble Servant,

JOHN HOLMES.



THE ART of RHETORIC MADE EASY, &c.

BOOK II.

LETTER I.

To — — — —

SIR,

Holt, Dec. 19.

T is now more than two Months since I had Thoughts of returning you your *LONGINUS*; but the Attendance of my laborious Province having hitherto prevented my taking down such *Memorabilia* as occurr'd upon my Perusal, I must beg the Favour of a little longer Forbearance. In the mean Time, having met with Mr. *PEARCE*'s last^a Edition, I shall have

ANNOTATIONS.

OBS. I.^a *THE various Editions of LONGINUS* *were* *first* *published* *in* *1554*. The first that brought it to light from MSS. was *Francis Robortellus of Udine in Italy*, printing it at *Basil* in 1554. And in the very next Year *Paulus, Son of Aldus Manutius*, knowing Nothing of the former Edition, published it at *Venice* from the MS. of *Bessarion*. According to which Edition of *Manutius*, *Francis Portus of Crete* form'd

6 RHETORIC MADE EASY, or

have the Pleasure of comparing it with your's published by *GABRIEL DE PETRA*, and from both will, from Time to Time, as my Leisure permits, present you with my *Extracts*, which I'm persuaded, not from myself, but on the Account of the favourite *Critics* of the learned World, can't fail of affording you a very pleasing Amusement. And whereas you have frequently been pleased to express your Opinion of Abridgments, *Compendium*, *Memo-riæ Gratiâ, quo brevius eo venustius*, I shall do my utmost to give you *LONGINUS*'s Meaning in the most concise and plain Manner.

In Pursuance whereof, I call this my *first Letter*, and enter immediately, upon —

An ABS-

A N N O T A T I O N S.

his, printed by *Crispinus* in 1570. Which last was followed by most other Editors. But the first that translated it into *Latin*, was *Gabriel de Petra*, Greek Professor of *Lausanne*, printing it with the *Greek*, at *Geneva*, 1612: which Edition was republish'd with many very learned Annotations by *Gerard Langbænius*, at *Oxford*, in 1638; and by *Tanaquil Faber*, with a few pleasant useful Notes, at *Saumur* in *France*, 1663. It will be better, says *Mr. Pearce*, to say Nothing of the *Bulloign* Edition, 1642, than to speak ill of it. A long Time after, *viz.* in 1694, *Jacobus Tollius* at *Utrecht* publish'd it with a new *Latin* Version, the *Greek* Text being amended from *MSS.* and *Conjectures*, with all the foregoing Notes collected and

augmented with his own. After which, in 1710, and again in 1718, the judicious *Mr. J. Hudson* published his at *Oxford*, reducing *Tollius*'s Version into shorter Periods, and omitting his and all other Notes, except what were purely critical. By the Assistance of all which Editions, together with all the *MSS.* and other Helps that could be procur'd, the Reverend and Learned *Mr. Z. PEARCE*, (now the present *Lord Bishop of Bangor*, 1755,) has presented us with the most accurate and beautiful Edition of *Longinus*, as well in respect to the *Greek* Text as the *Latin* Version and Notes, the World will perhaps ever see. The 2d Edition was printed at *London* by *J. Tonson*, in 1732.

An ABSTRACT of
LONGINUS's LIFE.

DIONYSIUS LONGINUS, a Grecian, flourish'd in the Days of AURELIAN the Roman Emperor, about the Year of Christ 278; but who his Father was, and the particular Place of his Birth, is uncertain. His Mother's Name was PHRONTONIS, Sister of CORNELIUS PHRONTO, Plutarch's Grandson, a famous Rhetorician at Athens, who, when he died, made LONGINUS his Heir. Certain it is, in his Youth he travel'd with his Parents into divers Countries to improve himself in Literature, and convers'd with the greatest Men of that Age; among whom were AMMONIUS and ORIGEN, as himself testifies in a Fragment of his that happens to be preserv'd. After which, at Athens, he taught Oratory and Philosophy, and had among others the great PORPHYRY for his Scholar; Where in a short Time he arrived to such Honour and Reputation for his Ability in Criticism, that he was publickly employ'd to determine which Writings of the Ancients were Genuine and which not: And such was the Deference paid to his Judgment, that then, and then only, was the Opinion of others concerning
Authors

8 RHETORIC MADE EASY, or

Authors Standard, when confirm'd ^b by LONGINUS's. His Fame thus daily increasing, he was at length sent for by ZENOPIA, the famous Queen of the Palmyrenians in Syria, to be the Director of the Studies of her Sons: But she soon perceiving his Skill, not only in Books, but in the Arts of Peace and War, made him her chief Secretary of State. Which Post prov'd his Ruin: For ZENOPIA, who after the Death of her Husband ODENATHUS, had styled herself Queen of the East, and had by LONGINUS's Counsel fought with the utmost Bravery against the Romans for her own and her People's Liberty, being at length besieged in her City Palmyra, and answering the Emperor AURELIAN's Letter for Surrender too sharply; that Prince, when he had conquer'd her, was so mean as to revenge himself, by putting to

ANNOTATIONS.

OBS. II. ^b **T**HE Authors *phon, Zelius* — Besides whom, in a MS. Fragment preserv'd in the Vatican Library, He mentions our St. PAUL among his principal Orators, thus, *Κορωνίς δὲ ἐσω λόγις παντὸς, &c.* Let these crown the while of our Discourse concerning the Sublime of the Greeks, Demosthenes, Lycias, Aeschines, Aristides, Isaeus, Timarchus, Isocrates, Demosthenes, Crithinus, and Xenophon, *Πέρος τελος ΠΑΥΛΟΣ δὲ Ταρσεὺς, οὐ τινα καὶ πεντάν Φρυγιαναράμενον δόγματα οικαποδεῖκις,* Add to these PAUL of Tarsus, whom I mention as the chief Supporter of an Opinion not yet fully demonstrated.

death

LONGINUS's SUBLIME. 9

death many of her Friends, and among the rest LONGINUS, as believing him to have dictated the aforesaid Answer: Who by his Eloquence, in this Calamity, comforted his Associates, and behaved himself with all imaginable Fortitude, dying as sublimely, as he had wrote.

FLAVIUS VOPISCUS tells us the Purport of Zenobia's Letter was as follows—

ZENOBLA Orientis Regina AURELIANO Imperatori Romano.

NEMO adhuc, præter Te, quod poscis, Literis petiit: Virtute faciendum est, quicquid in Rebus bellicis est gerendum. Deditio nem meam petis, quasi nescias Cleopatram Reginam perire maluisse, quām in quālibet vivere Dignitate. Nobis Persarum Auxilia non desunt, quæ jam speramus; pro nobis sunt Saraceni, pro nobis Armenii. Latrones Syri Exercitum tuum, AURELIANE, vicerunt; quid igitur si illa venerit Manus, quæ undique speratur? Pones profectò Supercilium, quo nunc mihi Deditio nem, quasi omnifariam Victor, imperas.

The Substance of LONGINUS's last Words to his Associates was said to be—

SI Terra non aliud quām magnus quidam Carcer existimari debeat, eum felicissimum esse prædico, qui primus in Libertatem vindicetur.

Thus fell the Sublime LONGINUS, the greatest of all Critics, and such a One as even his Contemporaries did not scruple to name—
Βιβλιοθήκην τινὰ ἐμψυχον καὶ περιπατῶν Μαστίον,
A living Library or moving Receptacle of all Arts and Sciences.

10 RHETORIC MADE EASY, or

He publish'd many Books both in Philosophy and Criticism; all which, thro' the Injury of Time, have perish'd, except a few Fragments and this small Treatise of the SUBLIME, or as One truly calls it, Libellus reverà aureolus de Grandiloquentiâ, which we have now before us, and which has always been so justly esteem'd, by all good Judges, the greatest Master-piece in Criticism that ever was wrote.

I intend, SIR, to send you the rest at proper Opportunities, if, upon a repeated Perusal, I like 'em myself, and find 'em not troublesome to you. Till when I beg leave to subscribe myself, SIR,

Your most obedient humble Servant,

J. H.

ANNOTATIONS.

OBS. III. THE Books
LONGINUS
is said to have wrote are 25.
viz. 1. *On the Objections against*
Pheidias. 2. *Homeric Doubts.*
3. *Whether Homer was a Philosopher.* 4. *Problems of Homer,*
with their Solutions, in two Books.
5. *What Things are recorded by the*
Grammarians as Historical, be-
sides what we meet with in His-
tory. 6. *Of Words of various*
Significations in Homer, four
Books. 7. *Two Commentaries of*
the Attic Dialect in alphabetical
Order. 8. *The Diction of Anti-*
machus and Cleon. All these
are mention'd by Suidas. 9. *Li-*
ber de Principiis. 10. *Against*
Plotinus, and Gentilianus Ame-
lius, Liber de Fine. 11. *An Epi-*

file against Amelius. 12. *Con-*
cerning Justice according to
Plato. 13. *On the Rhetoric of*
Hermogenes. 14. *Concerning*
Ideas. 15. *Prælections to He-*
phæstion's Manual. 16. *A Con-*
futation of the Stoicks Doctrine
of the Soul. These are con-
jectur'd from the Fragments.
17. *On the Sublime.* 18. *On*
the Composition of Words. 19.
On the Passions. 20. *A Tract*
concerning Xenophon. Thethree
last he mentions in his Treatise
of the Sublime. 21. *Of Mil-*
tary Affairs. 22. *On the Poets.*
23. *Critical Works.* 24. *Ὀδαί-*
ναὶ. ὁ Λόγος. 25. *Philolo-*
gers. These are mention'd by
different Authors.

LETTER

LETTER II.

SIR,

Holt, Jan. 4.

IN hopes my last did not interfere too much with your severer Studies, I proceed to my second Epistle, which begins the *Treatise* itself--

M E M O R A B I L I A

EX

LONGINI $\pi\epsilon\rho\iota\tau\psi\varsigma$ LIBELLO

EXCERPTA.

LONGINUS in his First SECTION, after having shewn ^a CECILIUS's *Treatise on the Sublime* to be imperfect both in Stile and Subject, describes SUBLIMITY thus—

Ακρότης καὶ Εξοχή τις Λόγων ἐγένετο Υψηλός.

Sublimity is the very Height and Excellency of good Writings.

And declares to his Friend *POSTHUMUS TERENTIANUS*, that this is the only Virtue whereby the greatest *Writers* in all Ages have attained to their Height of Reputation and Immortality.

ANNOTATIONS.

OBS. IV. ^d **T**HIS CECILIUS, thought to be the first that ever wrote of the *Sublime*, was a Sicilian Orator, in the Time of *Augustus Cæsar*, and an Acquaintance of *Dionysius Halicarnassæus*.

12 RHETORIC MADE EASY, or

As for RHETORIC, or the meer *Art of Persuasion*, says he, it can have no more Influence over us than we please to let it ; but it is not so with the SUBLIME, whose Force is irresistible, ever conquering and filling the Mind with Extasy and Admiration. *He adds further*—The Excellency of INVENTION or DISPOSITION is scarcely discernible in one or two Passages of any Production, nor sometimes in the whole Contexture ; but as for the SUBLIME, no sooner doth it properly appear in an Author, but it captivates our Understandings, forces our Approbation, and like Lightning has, as it were already, driven all Objections before it, and at one Stroke discover'd the Orator's whole Power and Strength.

In SECTION II. our Author proceeding to inquire, *Whether this SUBLIMITY be an*

ANNO T A T I O N S.

OBS. V. **M** R. Pearce observes, that Longinus uses Longinus in this Treatise uses, as Synonymous Terms, for *The Sublime* or *Sublimity*, τὸ ὕψος, τὰ ὕψη, τὰ ὕψερφα, τὰ μεγάλα, τὸ ὕψερτελαμένον, τὰ μεγάθη, τὸ μεγαλοφυῖς, τὸ θαυμάσιον, ὁ ὕψης, τὸ βαθός, τὰ διηγένεα, &c. What's beyond *Sublime*, he calls μετεωρά, παρά τρέψυδα, &c. — The same Gentleman likewise further remarks, that our Critic's Diction is as sublime as his Precepts, and gives us an Instance here: An ordinary Writer, says he, would languidly have said διαφερεῖ & ἀδιάκυνται, it drives away and

discovers, but Longinus uses the Time past διεφόρεσεν & ἀνέδειξεν, it hath driven away and discover'd, intimating with what Celerity and Force Sublimity like Lightning (which while present we can't say we see, but when past soon perceive it by its Effects) strikes the Mind of the Auditor. Besides, the Structure and rapid Sound of the very Words seem to give us a lively Picture both of Lightning and Sublimity. Try to pronounce them— “ὕψος δὲ παρά καιρίως ἐξενεχθεὶς τὰ τε περάγματα δίκην σκηνεῖ παντας διεφέρεσεν, καὶ τὰ τὰ ἐγένεα. ἐνθὲς αὐθέαν ἀνέδειξεν δύναμιν.

Effect

Effect of Art or Nature, He contradicts such as assert—

Μία Τέχνη ὥρὸς αὐτὰ, τὸ τεφυκέναι,

The only Art to attain it is to be born to it.—Or—

That the Force of Genius or meer Strength of Natural Parts produces it; and that Learning is so far from contributing any thing thereto, that by its Precepts and Rules it rather cramps and binders it.

He owns, that in all Productions Nature ought to act freely and unconfin'd; however, not so headlong or irrational, as to be subject to no Laws of *Method*. He confesses indeed the Force of *Genius* to be the Foundation and primogenial Principle of all that can be call'd *SUBLIME*; but then, that the Knowing in what Manner, Time and Place, for what End, and under what Restrictions it ought to be us'd, is solely owing to *Art* and *Method*. That Natural Abilities frequently want Ballast as well as Sail, a Bridle as well as a Spur. And that what *DEMOSTHENES* said of *Common Life* holds good in *Stile*, viz. *That a Competency was the greatest Blessing; but that the next, and what was scarcely inferior to it, was the Prudent Skill to manage it, which if wanting, the other would be but of little Service or Significancy.* In *Stile*, hints *LONGINUS*, call *Genius* that *Competency*, and *Art* that *Prudence*.

14 RHETORIC MADE EASY, or

In SECTION III. ^f the Beginning of which is lost, he goes on to shew, that this SUBLIMITY consists not in

I. AN EMPTY SWELLING OF WORDS, such as *ÆSCHYLUS* puts into *Boreas's Mouth*, at firing an House, *viz.*

*Whirlpools of Flames tow'rds Heav'n I vomit soon,
Nor bad I whistled yet my Fav'rite Tune.*

Magnificently terrible at first Sight; but do but bring *Whirlpools of Flames, Vomiting towards Heaven*, and the *Whistler Boreas*, to the Test of Sense and Truth, And what vile swoln frivolous contemptible Bombast will these Images appear!—Now, says he, if *Tragedy*, which is in it's Nature grand and lofty, will not admit of this, who can forbear laughing to hear the Historian ^g *GORGIAS LEONTINUS*

ANNOTATIONS.

OBS. VI. ^f **T**WO whole Leaves, or more than 100 such Lines as the Text above, are thought to be here wanting, perhaps torn out of the Original MS. So that the Connexion is forc'd to be supplied by Conjecture. Mr. Pearce further adds—*Critici nescio quæ Authoritate freti, hos Versus. Æschylo adjudicant: Boreas verò Ventus hic loqui videatur. Gerard Langbænius presumes to tax Virgil with the like Swelling in his Description of Burning Ætna, where after he says—*

Atto litq; Globos Flammaram—

He hypertragically adds—

Et Sidera lambit. Aen. 3. ver. 574.

OBS. VII. ^g *GORGIAS LEONTINUS* was a famous Sicilian Rhetorician, who could extemporarily at any time talk pertinently on

any Subject. At *Athens* in the open Theatre he used to call out *προσέλλετε, propose your Topic.* Whence all *Greece* had him in so great Esteem, as to erect for him

TINUS stiling *Xerxes* that cowardly *Perfian King, Jupiter*; and *Vultures, living Sepulchres?*—Such Swellers too were ^b *CALLISTHENES, CLITARCHUS, AMPHICRATES, HEGESIAS, and MATRIS*, who, while they conceited themselves even inspired, were so far from being *Sublime*, that they abounded in childish Witticisms. This faulty

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him a Statue of solid Gold in the Temple of *Apollo* at *Delbos*. There are some too who defend him here against *Longinus*, espe-

cially his Γύπεις ἔμψυχοι τάφοι, *Vultures are living Sepulchres.* Mr. Pearce seems to think Ovid's

Flet modo, seq; vocat Bustum miserabile Nati;

and *Cicero*'s calling *Piso*, *Bustum Legum omnium & Religionum*; and *Gregory Nazianzen's* naming ravenous Beasts τάφοι τρέχοντες, *running Graves*; and *Eunapius* stiling *Longinus* ἔμψυχος βιβλοθήκη, *a living Library*, to be full as bold.

OBS. VIII. ^b *CALLISTHENES* was *Aristotle's Successor* in instructing *Alexander the Great*, and wrote an *History of Greece*. *CLITARCHUS* wrote *Alexander the Great's Actions*, having accompanied him in all his Wars: whom *Demetrius Phalereus*, as well as *Longinus*, taxes with Swelling, when he thus speaks of a *Wasp*, Κατανθεταὶ μὲν τὴν ὄρεων, εἰσιπλαταὶ δὲ εἰς τὰς κοίλας δέν, *He pervades the Mountains, and flies for Shelter into hollow Trees*; a Description more applicable to a wild Bull, or *Erymantbian Boar*, than a *Fly*. *AMPHICRATES* was an *Athenian*

Orator, who, when banish'd to *Seleucia*, being ask'd to open School, swellingly answer'd, that *such a Disb was not capable to hold a Dolphin*: *Plut. in Vit. Lucul.* *HEGESIAS* was a *Magnesian Historian*, who said, *No wonder that the Temple of Diana at Ephesus was burnt at a time, when that Goddess as a Midwife was oblig'd to attend the Birth of Alexander the Great*: An *Epiphonema*, reflects *Plutarch*, καρασθέσας τὴν πυρκαϊάν ικέαν ὑπὸ Φυχεῖας δυάπερνον, *frigid enough to have extinguish'd the very Fire*: A Reflection, Friend *Plutarch*, adds Mr. Pearce, as glaringly Frigid as *Hegeſias's*. *MATRIS*, says *Athenaeus*, wrote an *Encomium upon Hercules*, a *Proſe Panegyric* not a *Poem*.—*THEODORUS* was a *Rhetorician* at *Rhodes*, to whom *Tiberius Cæſar* retired to be taught Eloquence, and who among others wrote a *Book of the Force of Oratory*.

Tumour

16 RHETORIC MADE EASY, or

Tumour in Stile is like an huge unpleasant Rock in a Champion Country, that's difficult to be transcended ; and such abound most in it, who, to avoid being dry and flat, imitate him who said—

Μεγάλως ἀπολισθαίνειν, ἀμάρτημ' εὐγενές—

The Man, who errs sublimely, nobly errs.

But as none are dryer than the Dropfical, so this, as well as every empty Swelling in Nature, is faulty ; inasmuch as it points out the direct Contrary to what it means. In short, Nothing can be truly *Sublime*, which is not great in itself, and supported by that which is great too : Contrary to which is—

II. THE FRIGID PUERILE STILE—

which depresses grand Things with *low Comparisons*, and harsh sensless far-fetch'd *Figures*. And what's as contrary to the *Sublime* as either of the other, is—

III. The FLASHING BOMBASTIC STILE.

THEODORUS calls it *Παρένθυρον*, *a mad Blustering*, when an Author without Reason or Occasion grows warm, and by affecting to raise the *Passions*, madly treats Trifles and Things of no Moment, like a School-Boy, as loftily as tho' they were *Tragedy*. But we shall treat of managing the *Passions* elsewhere.

In

In SECTION IV. he treats of the *Frigid Puerile Stile*,¹ and taxes *TIMÆUS*, a Censurer of others Faults, tho' blind to his own, as being full of it, tho' otherwise a learned polite sublime Writer. He gives an Instance in his Encomium of *Alexander the Great*, Who (says he) conquer'd all Asia in fewer Years than *Isocrates* was composing his *Panegyric* for making *War on the Persians*. An excellent Comparison truly of so great a King with a Sophister! But if that's good Argument, *Timæus*! the *Lacedemonians* themselves are not comparable to *Isocrates* in Valour and Virtue, They were full thirty Years besieging *Messene*, when t'other

ANNOTATIONS.

OBS. IX.¹ **T**HIS *TIMÆUS*, call'd likewise *Epitimæus*, ἀπὸ τῆς ιπτιμαῖ, from censuring other Writers, was a Sicilian Historian, whom *Cicero* styles, *Eruditissimum, & Rerum Copiæ & Sententiarum Varietate abundans*; *Cic. Orat. 2. 14.* — *RAPIN* distinguishes between the *Frigid* and *Puerile* Stile thus —

“ There are two Extremes to be avoided with the utmost Care, the *Frigid* Stile, and the *Boyish*. The former renders a Discourse dry and insipid, by a Languor and Flatness of Expression: The latter renders it ungrateful and shocking by a swelling Loftiness, and affected Amplification. Those who use the *frigid* Stile, employ pompous Expressions when the

“ Subject requires plain ones: And they who affect the *boyish* Stile, make use of low Expressions when the Matter requires the loftiest. But our Language is become so modest, so reserv'd, and so scrupulous, that the *Frigid* Stile includes all such Expressions as are too strong, or too sparkling; too bold and hardy Metaphors, and frequent Turns of Wit. And the *Boyish* Stile comprehends Strokes of Humour, and quaint Conceits upon serious Subjects; too loose and heavy Repetitions in those Parts of a Discourse that ought to be close and concise; too violent Exaggerations, and too laborious Figures.” — *M. Rapin. Vol. II. Reflexions sur L'Eloquence.*

18 RHETORIC MADE EASY, or

took only ten to write their Panegyric. Hear likewise how he insults the *Athenians* after their Defeat in *Sicily* --- Mercury or *Hermes*, says he, to revenge the *Abuses* of his *Statues* at *Athens*, punished their *Impiety* with the total *Destruktion* of their *Army*; and what made it appear to be Mercury was, that it was brought about purely by the Means of one *Hermocrates*, Son of *Hermon*, who in a long Series could trace his Family even to *Hermes* or *Mercury*. ---

'Tis a Wonder too, says *LONGINUS*, he had not foisted in one *Dion* and *Heraclides* to have unking'd *Dionysius* the *Sicilian Tyrant*, for his *Impiety* towards *Dios* and *Heracles*, that is, *Jupiter* and *Hercules*. But why do I tax *Timæus*, when sublime *XENOPHON* and divine *PLATO*, both Scholars of *SOCRATES*, sometimes trifle too, and forget themselves? The first, as well as *Timæus*, (because *νόηη* signifies the *Pupil* of the *Eye* as well as *Virgin*) calling the *Pupils* of the *Eyes* *Virgins*, when no Part of the human Body is the Seat of more *Impudence*.

Oινοθαρης Κυνος ὄμηροι ἐχων. Il. a. ver. 225.

For hence it is that *Homer's Hero* cries ---

“ *Vile Sot, How impudent stare your Dog's Eyes!* ”

PLATO too calls his *Tabulae Legum* Monuments of *Cypress*, which is but a low Term to express Eternity by. And how harsh and far-fetch'd sounds this of his --- *As to the Walls, let 'em lie on the Ground and sleep quietly, we'll not awake them?* --- Nor much better is this of

LONGINUS's SUBLIME. 19

HERODOTUS --- Beautiful Women are the Torments of our Eyes : Unless, to excuse it, it be alledg'd that those he makes speak it are *Barbarians*, and in their Cups.

In SECTION V. he asserts these Faults to proceed from too immoderate a Desire to invent new Ways of Expression. And that as the *Sublimity* of Stile arises from a right Use of the Ornaments of Elocution, so these from an unskilful and too bold an Abuse of *Hyperboles* and other Rhetorical Decorations.

In SECTION VI. he says, That to avoid these Faults, we must first get a true Notion of *SUBLIMITY*, which is no such easy Matter. 'Η γὰρ τῶν λόγων Κρίσις πολλῆς ἐστι πείρας τελευτῶν ἐπιγέννημα, For *CRITICISM*, or an Ability to judge of Writings, is the last Child of long Experience. It may be therefore necessary, hints he, to look for a shorter Way, viz. by Precepts. And this he proposes to do in the seventh Section ; with which I shall begin my next, and am, S I R,

Your's &c.

LETTER III.

S I R,

Holt, Feb. 14.

OUR Author, in SECTION VII. laying down the Characteristic of *SUBLIMITY*, says, That as Nothing in Life is truly great, the Contempt of which is esteem'd a great Thing, such as of Wealth, Dignity, Honour,

20 RHETORIC MADE EASY, or

Power, and other Externals; for to a Wise Man Nothing can appear excellent, the Despising of which implies a greater Degree of Excellency: Just so ought we to consider of whatever seems Lofty^k and SUBLIME in *Oratory* or *Poetry*, viz. Whether it is really so, or only appears so from a noisy and turgid Flow of Words; which to despise is much more excellent than to admire. Besides, *says he*, Our Mind is naturally excited to the Attention of any thing truly *Sublime*, and is pleased as much to hear it, as to have invented it. If therefore at any time you should meet with an Expression in Appearance Grand and Lofty, which

ANNOTATIONS.

OBS. X. ^k THE A. B. of *CAMBRAV* in his Dialogues of Eloquence gives much the same Characteristic of *True Oratory*, as *LON-
GINUS* does of *Sublimity*. His Words are — “ *PLATO* says “ an Oration is so far eloquent “ as it affects the Hearer’s “ Mind. By this Rule you “ may judge certainly of any “ Discourse you hear. If an “ Harangue leave you cold “ and languid, and only amuses “ your Mind, instead of en- “ lightening it; if it does not “ move your Heart and Pas- “ sions, however florid and “ pompous it may be, it is not “ truly Eloquent. *TULLY* “ approves of *Plato*’s Senti- “ ments on this Point; and tells “ us (*Lib. 1. §. 5.* and *Lib. 11.* “ §. 82.) that the whole Drift “ and Force of a Discourse

“ should tend to move those “ secret Springs of Action that “ Nature has placed in the “ Hearts of Men. Would you “ then consult your own Mind “ to know whether those you “ hear be truly Eloquent? “ If they make a lively Im- “ pression upon you, and gain “ your Attention and Assent to “ what they say; if they move “ and animate your Passions, “ so as to raise you above your- “ self, you may be assured they “ are *True Orators*. But if “ instead of affecting you thus, “ they only please or divert “ you, and make you ad- “ mire the Brightness of their “ Thoughts, or the Beauty “ and Propriety of their Lan- “ guage, you may freely pro- “ nounce them to be meer De- “ claimers.” — Stevenson’s *Cambrai’s Dial.* p. 64.

doth

doth not immediately affect your Mind, but the more you think of it the meaner it seems ; be assured that Sentence belongs not to the Family of the *Sublimes*, because it pleases no longer than while rehears'd. For that which is truly *Sublime* irresistibly forces Attention, and when once impress'd on the Mind, the more 'tis thought of the more it pleases, and the brighter it shines. Upon the Whole, call that truly *Sublime*, which universally pleases all Persons, in all Places, and at all Times. For none can doubt of that's being so, in Admiring and Extolling which such Numbers of different Nations, Customs, Opinions, and Interests are unanimous.

In SECTION VIII. says *LONGINUS*,
¹ There are FIVE FOUNTAINS or Principles of *Sublimity* ; the Knowledge of which however will profit little, unless a Natural *Fluency* of Expression be their common *Substratum*, or Foundation. The Chiefest, and
 I. Is a *happy Genius*, or LOFTY CONCEPTION of Things really grand. The

A N N O T A T I O N S.

OBS. XI. ¹ *LONGINUS* having first shewn, *What Faults are contrary to Sublimity, What Sublimity itself is, and How it differs from the Swelling Stile*, he proceeds now to open to us the *Five Fountains* from whence true Sublimity has it's Rise ; viz. 1. A *Lofty Conception*. 2. A *Capacity of moving the Passions*. 3. *The proper Management of Figures*. 4. *Splendid Expression*,

5. *Magnificent Composition*. He treats of the *first* in Section IX ; but of the *second* he says Nothing, unless what little we meet with in Section XV, reserving the *Passions* for a separate Treatise, which, if he ever wrote it, has perish'd : In Section XVI, he begins to treat of the *third Fountain* ; of the *fourth* in Section XXX ; and of the *fifth* in Section XXXIX. &c.

II. Is

22 RHETORIC MADE EASY, or

II. Is a powerful CAPACITY OF MOVING THE PASSIONS. --- These two, says he, are *Innate* and *Natural*; but the rest we draw from *Art* and *Learning*. The

III. Is the PROPER MANAGEMENT OF FIGURES, which are either of *Words* or *Sentences*. The

IV. Is a Grand and SPLENDID EXPRESSION, which consists in a *judicious Choice of Words*, the Decorations of *Tropes*, and Variation of *Diction*. The

V. As the *Sum* of all the rest, is a Lofty and MAGNIFICENT COMPOSITION.

We shall, says he, speak to every Particular, after observing that *CECILIUS* has omitted the Second; who, if he makes *Sublimity* and *Moving the Passions* the same Thing, is mightily mistaken: for there are many low abject *Passions*, far remote from *SUBLIMITY*, such as, *Pity*, *Grief*, *Fear*; and contrarily many Things *Sublime*, which have nothing to do with the *Passions*. Thus (to give one Instance out of a thousand) *HOMER* very sublimely says of the Giants,

"Οσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν· αὐτὰρ ἐπ'"Οσσην
Πήλιον ἐινοσίφυλλον, ἵν' ὑρανὸς ἀμβαλὸς εἴη.

Odyss. λ. ver. 314.

On bigg Olympus, Offa's cumb'rous Weight
They thought to beave first; then to rear on Offa
Mount Pelion Forest-crown'd-And thence scale Heav'n.

And, what's still more lofty and grand, adds,

Kai νύ κεν ἐβέλεσσαν---And certainly had don't, &c.
PANE-

PANEGYRIC likewise, and other Orations adapted to set forth Pomp and Shew, tho' they may abound in Magnificence and *Sublimity*, touch not upon the *Passions*; hence it comes to pass that many, who excell in *Moving the Passions* can do little in *Panegyric*, and the contrary. But if *CECILIUS* has omitted it, as thinking *Moving the Passions* to have no Relation to *Sublimity*, he's still further from the Mark. For doubtless in Discourse nothing can be loftier or of greater Force, than in it's proper Place to *warm the Affections*: It inspires the Mind as it were, and conveys it into the very Height of *SUBLIMITY*. I am, SIR,

Your's, &c.

LETTER IV.

SIR,

Holt, March 20.

YOUR not forbidding me to proceed, brings me to SECTION IX. in which our famous Critic treats of

THE LOFTINESS OF CONCEPTION,

And says, That tho' it is the Gift of Nature, and not of Art; yet to attain and retain it, we must strive as much as lies in us to keep up and cherish *Magnanimity*: Because τὸ τοιῶτον ὑψο. μεγαλοφροσύνης ἀπίχημα, *This Part of Sublimity is nothing but the Reflection or Echo of Greatness*

24 RHETORIC MADE EASY, or

Greatness of Mind or "Magnanimity. For, says he, 'tis impossible for such, who thro' the whole Course of their Life, have been used to a low and mean way of Thinking, to write any thing so *Sublime* as to convey a lasting Pleasure and Admiration to all Posterity. —

And hence it is that such Sentences as are really grand and lofty have chiefly proceeded from such as have been remarkable for Greatness of Soul.

Thus *ALEXANDER*'s Answer in *Plutarch to PARMENIO*, saying --- “ *I would accept of such Terms, were I Alexander,*” --- when *Darius* offer'd his Daughter and half *Persia* for Peace---“ *And so would I, if I were Parmenio;*” --- easily distinguish'd the Magnanimous Spirit of

A N N O T A T I O N S.

OBS. XII. ⁿ *OUR Critic* observes here, that the full Silence of *Ajax*, upon meeting *Ulysses* in the *Ælyian Fields*, shew'd more Magnanimity of Spirit, and had more Sublimity in it, than all the Words that could possibly have been spoken by him. See *Hom. Odyss. 1. ver. 561.* *Virgil* has imitated this in *Dido's* Behaviour there to *Æneas* —

Illa solo fixos oculos aversa tenebat, &c. Æn. 6.

Disdainfully she look'd; then turning round,
But fix'd her Eyes unmov'd upon the Ground:
And what he says, and swears, regards no more,
Than the deaf Rocks, when the loud Billows roar,
But whirl'd away, to shun his hateful Sight,
Hid in the Forest, and the Shades of Night. Dryden.

OBS. XIII. ⁿ *AFTER* these Words of *Alexander*, there's a second great Gap in the MSS. suppos'd to be no less than eight Leaves. Mr. Pearce here likewife gives us two more Instances of Magnanimity of Expression, the first the sublime Defence of *Scaurus*, in *Quint. Inst. 5. 12.* *Quintus* *Varius Sucronensis ait Æmilium Scaurum Rempublicam P.R. prodidisse; Æmilius Scaurus negat:* The other of *Ipbicrates*, who ask'd his Accuser *Aristophanes*, *An is accepta Pecunia Rempublicam proditurus esset?* upon whose answering, *No*; says *Ipbicrates*, *Quod igitur Tu non fecisses, Ego feci?*

that

that enterprising King from that of *Parmenio*'s. In like manner *HOMER*'s Loftiness will appear, from his Description of the Goddess *Discord*, Il. 8. ver. 443.

Οὐρανῷ ἐσήρξε καρποῦ, καὶ ἐπὶ χθονὶ βαῖνει.

• *Her Head reach'd Heav'n, as on the Earth she march'd.*

Which prodigious Height from Earth to Heaven seems rather the Poet's Height than the Goddess's. How unlike this is that Description of the Goddess *Sorrow* in *HESIOD*, if the Poem be his, *viz.*

Τῆς δὲ ἐκ μὲν ἐνῶν μύξαι ἔεον — Scut. Herc. ver. 267.

And from her Nostrils Snot and Snivel flow.

A Representation not so Dolorous, as Odious and Distasteful; but (Heaven!) in Things relating to the Gods, how nobly doth t'other rise?

"Οστον δὲ νεροειδές τάνηρ οὐδεν ὄφθαλμοῖσι
"Ημενὶς ἐν σκοπιῇ, λεύσσων ἐπὶ οὐοπα τόντοι,
Τόσσον ἐπιθρώσκωσι θεῶν ἴψηχέες ἵπποι. Il. 8. 770.

*As far as one, who views the purpled Ocean,
Can from a Beacon see; so far at once
Stretch'd thro' the Air the Prancers of the Gods.*

He ^p measures their Steps by the very Breadth of the World. At which magnificent *Hyperbole*,

A N N O T A T I O N S.

OBS. XIV. • *VIRGIL* says the Goddess *Fame*, as *Homer* as much of does of *Discord*—

Ingrediturq; solo, & Caput inter Nubila condit. Æn. 4. 177.
Nor is our *Solomon* less sublime, *Thine Almighty Word touched the Heaven, but it stood on the Earth,* Wisd. Sol. xviii. 15, 16.

O B S . X V . ^p *R. Pearce* **M** here justly observes, that *Longinus*, in his Reflection on this sublime In-
stance

26 RHETORIC MADE EASY, or

bole, who can forbear crying out—*Should the Horses of the Gods take but t' other Stretch, they'd not find Room enough in the whole World to do it?* Nor are his Images less grand, when he describes the Battles of the God—*Il. φ. ver. 388.*

Ἄμφι δὲ τούτην μέγας ὥρανος, οὐλυμπίας τε.

The mighty Heav'ns resound, Olympus shook.

And again in *Il. v. ver. 61.*

Ἐδέστεν δὲ πάνερθεν ἀνάξενον Ἀΐδηνευς,
Δείσας δὲ ἐκ Θρόνου ἀλτον, καὶ ταχε, μηδὲ οἱ ἐπειτα
Γαῖαν ἀπαρρίξειε Ποσειδόνων ἐνοσίχθων,
Οικία δὲ θυτοῖσιν καὶ αθανάτοισι φανείν,
Σμερδαλέ, ἐνξάντα, τὰ τε συγένεσι θεοί περ.

*¶ Grim Pluto, Ruler of th' Infernal Regions,
Leap'd from his Throne; and, startling at Destruction,
Roar'd horribly, left Neptune o'er his Head
Should burst the Earth asunder, and discover
His Gloomy Court, dreadful to Gods and Men.*

A N N O T A T I O N S.

stance of *Homer*, has even out-done *Homer* himself in Sublimity. *Homer* says only that the Horses of the Gods at one Leap cut thro' the Air as far as a Man could see in a clear Sky, but *Longinus*'s Horses stretch at

once cross the whole World.

OBS. XVI. ¶ *VIRGIL* imitates this Passage of *Homer*, in *AEn. 8. ver. 245*; but then it is by way of *Simile*, which somewhat flattens it.

Non secus, ac si quâ penitus Vi Terra debiscens, &c.

So the pent Vapours with a rumbling Sound
Heave from below; and rend the hollow Ground:
A sounding Flaw succeeds: And from on high,
The Gods, with Hate, behold the nether Sky:
The Ghosts repine at violated Night;
And curse th' invading Sun; and sicken at the Sight.

Dyden.

Don't

Don't you see here the Earth ready to be remov'd from her Foundations, the Infernal Regions laid open, and in a Word the whole Fabric of the Univerfe unhing'd and ready to burst asunder ; Heaven, Hell, Gods, Men, all mingled in the Fright, and equally concern'd in the Dangers ? Terrible indeed ! but, unless meant *Allegorically*, altogether impious and indecent. For *HOMER*, while he endeavours to make his Heroes Gods, seems designedly to degrade the Nature of the Gods to the Low Condition of Men, or Worse, by recounting their Wounds, Quarrels, Sufferings, Fears, Chains, and other Misfortunes : Because to us Mortals, Death is a sure Refuge from Afflictions, which to Immortals, by reason of their Nature, must be infinite. How much more excellent then are such of his Descriptions, where a GOD is represented such as he really is, a Great, Glorious, and absolutely Perfect Being, as in *Il. v. ver. 18.*

τρέμε δὲ φρεσὶ μάκρα, καὶ ὅλη
Ποσσὶν ἐπὶ αὐταράτοις Προσειδάνθεισιν.

*The Mountains trembled, and the Groves ador'd
Th' Immortal Footsteps of Approaching Neptune.*

And again in *ver. 27.*

Βῆ δὲ ἐλάσσι ἐπὶ κύματι· ἀπάλλα δὲ κατέβη περὶ αὐτῆς
Πάντωνεις ἐκ κενθμανί· εἰδὲ ηγρούσσειν ἀνακλα.
Γηθούσην δὲ θάλασσα διέσπει· ταῖς δὲ πέτοντο.

*While o'er the Deep he drives ; the Whales around,
Pleas'd at his Presence, dance and own their God ;
The joyful Waves divide ; the Horses fly.—*

28 RHETORIC MADE EASY, or

He proceeds next to mention our *MOSES* to Advantage, which Passage (as 'tis short and remarkable) I beg leave to transcribe in his own Words——

Ταῦτη καὶ ὁ τῶν Ἰεδώνιων θεοφοβίτης, ὡς ὁ τυχῶν Ἀρῆς, ἐπειδὴ τὴν τὰ δίαιτα δόναμιν κατὰ τὴν αἰξίαν ἐγνώρισε, καρέφενε, οὐθὲν ἐν τῇ εἰσβολῇ γράψας τῶν κόμων, “Εἶπεν ὁ Θεός, Φρονί· Τί;” “γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ, καὶ ἐγένετο.”——

And with the same Loftiness of Spirit did the Law-giver of the Jews, a Man of no common Genius, conceive and express the Power of a Deity, according to his high Dignity, writing thus in the Beginning of his Laws——“ God said (says he) What? — Let “ there be Light, and there was Light. Let the “ Earth be made, and it was made.”

I'll give one Instance more out of *HOMER*, says *Longinus*, for our Imitation, and that is, *Sublimity of Expression* put into the Mouth of a Magnanimous Hero. The Poet feigns a sudden Darkness spread o'er the Heavens in the Day-time, which put a Stop to the *Grecians* fighting, and brings in *Ajax* at his Wit's ends, exclaiming thus——*Il. g. ver. 645.*

Ζεῦ πάτερ, ἀλλὰ σὺ ἔγειται υπ' ἡρῷον μίας Ἀχαιῶν,
Ποίησον δὲ αἴθεν, δός δὲ ὁφθαλμοῖσιν ἐλέσθαι·
Ἐν δὲ φάει ὄλεσσον —————

*Almighty Jove! Free but thy Grecian Sons
From this bewilder'd Darkness,—Give us Light—
Let me but see my Way,—And slay me then!*

Here indeed is a true *Πάθος*, or *Moving the Passions* according to Propriety. *Ajax*, when in

in the utmost Extremity, doth not beg for Life ; too mean a Request for so great an Hero : All he asks, is a Power to display his Fortitude : He contemns the Danger he may be expos'd to by it ; Give him but Light, Let him but see his Way, And let even *Jupiter* himself be his Antagonist.

LONGINUS concludes this Section with observing that the *ODYSSES*, which *Homer* writ in his Decline of Life, has little or nothing of that Magnanimous Sublimity, which is frequently to be met with in the *ILIADE*, which was wrote in the Bloom and Vigour of his Days : Not but that some of his Descriptions of *Storms*, his Fable of the *Cyclops*, and some other Representations in his *ODYSSES* are very excellent : However, far otherwise are his *Æolus's bladering up the Winds*, Circe's turning Ulysses's *Friends into Swine* (whom *ZOILUS* merrily styles *χοιρίδαι κλαίοντα*, shrieking Pigs) with Jupiter's *being fed by Doves*, Ulysses *fasting ten Days after he was cast away*, and other Inconsistencies in killing *Penelope's Sweethearts*. In short, says he, *Homer* in the *Odysses* may be compared to the setting Sun, who, tho' it abates of its Heat, retains still the same Magnitude. And tho' these Narrations were the Effects of old Age, yet remember 'twas the old Age of an *HOMER*.

I am, SIR, &c.

LETTER

30 RHETORIC MADE EASY, or

LETTER V.

SIR, *Holt, April 27.*
IN SECTION X. our Critic attempts to shew, besides *Loftiness of Conception*, that, in Descriptions of any Kind, a *Judicious Collection* of the principal *Effects* and strongest concomitant *Circumstances*, ranged in their proper Order, hath a wonderful and potent Influence on the Mind of a Reader; and as such is also a Cause of *Sublimity*. He gives, for his first Instance, the following *Love-Ode* of *SAPPHO*; which (as it is a Fragment of great Reputation, among the *Poets* and *Critics*, and preserv'd only here) I beg leave to transcribe in the *Original*, in the *Latin* of *CATULLUS*, and in Mr. *PHILLIPS*'s *English*; all three being writ with the same Elegance and *Sublimity*, as far as the Genius of each Language will permit. We are, SIR, then to suppose it spoken in the Person of a Lover sitting by his Mistress—

The GREEK by *SAPPHO*, Anno ante
CHRISTUM 310.

Φίνεται μοι κῆνε τοσού θεοῖσιν
Εμμεν ὥντες, οἵτις ἐναντίος τοι
Ίδετε, καὶ πλάστοι αὖτις φωνά-
σας ὑπακεῖτε,

Καὶ γελαῖς ἴμερόν τό μοι ταν
Καρδίαν ἐν γῆθεσσιν ἐπίθοασεν.

Ως γὰρ εἶδω σε, βροχέως με φωνᾶς

Οὐδέν εἴτε εἶχει,

Αλλα

Ἄλλα καμψὲν γλῶσσα ἔσει: λεπίδα δὲ
Αἰτίκα χῷ πῦρ ὑποδεδρόμακεν.
Οππάτεσσιν δὲ δὲν ὅρημ, ἐπιρρόμε-
τενσι δὲ ἀκέ.

Καδὸν οἰρῶς Φυχρὸς χέεται, τρόμῳ δὲ
Πάσταν ἀγεῖ, χλωροτέρα δὲ ποίας
Ἐρμί. τεθάκην δὲ ὥλιγχον πιδεύστην
Φαίνομαι ἀπνούς.

The LATIN by CATULLUS, *Anno ante
CHRISTUM 47.*

ILLE mi par esse Deo videtur,
Ille, si fas est, superare Divos,
Qui sedens adversus identidem Te,
Spectat & audit

Dulce ridentem; misero quod omnes
Eripit sensus mihi: nam simul Te,
Lesbia, aspexi, nihil est super mi
Quod loquar amens.

Lingua sed torpet, tenuis sub artus
Flamma dimanat; sonitu suopte
Tinniunt aures, gemina & teguntur
Lumina nocte.

Manat & sudor gelidus; tremorque
Occupat totum; velut herbæ pallent
Ora; spirandi neque compos, Orco
Proxime credor.

The

The ENGLISH by Mr. PHILLIPS,
Anno Dom. 1711.

*Blest as th' Immortal Gods is he,
The Youth, who fondly sits by thee,
And hears and sees thee all the while
Softly speak, and sweetly smile.*

*'Twas this depriv'd my Soul of Rest,
And rais'd such Tumults in my Breast ;
For while I gaz'd, in Transport lost,
My Breath was gone, my Voice was lost :*

*My Bosom glow'd ; the subtle Flame
Run quick through all my vital Frame ;
O'er my dim Eyes a Darkness hung ;
My Ears with hollow Murmurs rung.*

*In dewy Damps my Limbs were chill'd ;
My Blood with gentle Horrors tbrill'd ;
My feeble Pulse forgot to play ;
I Fainted, Sunk, and Dy'd away.*

Here, says LONGINUS, are collected from all Sides the usual Consequences that the Passion of Love has both on the Mind and Body. But where pray is the *Sublimity*? Where! Why in as much as the Poet has chose none but the principal and *strongest Circumstances*; all which she has ranged together and stretch'd to their very Height. Here's Soul, Body, Ears, Tongue, Eyes, Countenance, all faultering and ready to leave their proper Stations. The Lover, thro' opposite Perturbations, is at one and the same

same time enflam'd and chill'd, sensible and senseless, enliven'd and fainting even to Death. All which Circumstances, notwithstanding their seeming Repugnancy to each other, being an exact Copy of Nature, and often found in the Phrenesies of Love, convey this *Ode* to the very Height of Sublimity.

IN like Manner *HOMER* in describing *Tempests* always heaps together the most terrible Circumstances imaginable. But *ARISTÆUS PROCONNESIUS*, Author of *Arimaspia*, is in this respect rather florid than sublime, where he says —

Θαῦ μ' ἡμῖν καὶ τρῆτο, &c.
Oft has my Mind been with Amazement struck,
That Men should chuse to dwell on watry Waves,
So far remote from Land: Unhappy Race,
What Labours they endure! Their Eyes on Stars,
Their Hearts on Waters fix'd: Their Vows they pay
With lift up Hands, still spewing as they pray.

How unlike this is *HOMER*'s Description of a Tempest in *Il. o. ver. 624.* to which the Poet compares *Hector* assisted by *Jupiter*? Thus —

* Εν δὲ ἐπεισ', οἷς ὅτε κῦμα θοῆ ἐν τῇ πίσησι
Αἴδενος υπαὶ νεφέων, αἰνεμοτρεφὲς, οὐ δέ τε ωᾶσα

ANNOTATIONS.

OBS. XVII. * Compare this *mer* with *Virgil's* in *Aen. 1:*
Storm of *Ho-* — ver. 88.

*In cubere Mari, totumque à Sedibus imis
Unà Eurusque Notusque ruunt, &c. —*

And with the sublime Tempest of the *Psalms*, *Psalms* cvi. 25.
Etc.

34 RHETORIC MADE EASY, or

Ἄχρι ὑπεκέρθη, ἀνέμοιο δὲ δινὸς αἴτης
Ἴσιω ἐμβέμεται τρομέστι δέ τε φρένα ναῦται
Δειδότες· τυτθὸν γὰρ ὑπὲκ θανάτοιο φέρονται.

On 'em be fell, like a Tempestuous Storm
Rous'd up by boisterous Winds; which, Waves o'er Waves
Whirling, and roaring dreadfully, descends :
While in fierce Eddies rolls the frothy Ship ;
The Sails all torn ; th' Affrighted Mariners,
Aghast, within Death's Jaws are hurl'd along.

Upon which *ARATUS* has meanly thought
to refine thus :

————— Ολίγον δὲ διὰ ξύλον αἴδ' ἐρύκει.

But a thin Piece of Wood saves 'em from Death.

Low indeed in respect to the Terrore *HO-
MÈR* every where raises. In translating
which, I have endeavour'd to imitate that
Horror, which, as *LONGINUS* observes, the
Original in every Verse inculcates over and over;
the very Sound of the Syllables livelily repre-
senting the foaming Surges and Dashing of the
Waves into and over the Ship. Besides which,

ANNOTATIONS.

OBS.XVIII. *ARATUS* was
a Greek Poet,
whose Book of *Phænomena* Ci-
cero and others translated into
Latin Verse. *SAPPHO* was
a *Lesbian Poetess*, the Inventress
of *Sapphic Verses*, of whose
Works scarce any thing remains
but the foregoing Ode. One
*ARISTÆUS PROCONNE-
SIUS* is the suppos'd Author
of the Poem call'd *Arimaspia*,

which *Longinus* here mentions.
As to *Homer*, who is suppos'd
to be born 1034 Years before
Christ, *Hesiod* 800, *Anacreon*
532, *Herodotus* 482, *Thucydides*
429, *Xenophon* 387, *Demosthenes*
356, *Theophrastus* 311, *Aristo-
tle* 384, *Cicero* 103, *Moses*,
and *Zoilus*, where their Names
occur, they all are so well
known, as to want no Anno-
tations.

the

the Poet, to shew the dreadful Perplexity the Sailors were in, violently wrests the Verse, in his *ὑπὲν Γανάτοιο*, by joining two Prepositions contrary to their Nature; and at last as beautifully shews the Rapidity of the Tempest and the Vehemence of their Perplexity both in the Sound and Sense of his — *ὑπὲν Γανάτοιο Φέρονται. Tentavi imitari, fateor; sed vim tantorum Verborum pauci, quos aequus amavit Jupiter, possunt assequi.* I am, SIR,

Yours, &c.

LETTER VI.

SIR,

Holt, May 10.

YOU may perhaps have thought in my former Letters, that I have sometimes dwelt too long on some particular *Sections*; I shall endeavour therefore to make amends in this, and the rest, by lightly passing over such as are less remarkable.-----

IN SECTIONS XI. and XII. *Longinus* treats of what Rhetoricians call *Amplifying*, and shews that it is a Virtue in Stile no longer than while join'd with *Sublimity*: Which two differ, says he, from each other in this— *Sublimity* consists in the Loftiness of Sentiments, *Amplification* in their Quantity and Number. See *CLIMAX* and *INCREMENTUM* in *Book I.*—Hence he proceeds to shew

E 2 the

36 RHETORIC MADE EASY, or

the Difference between *DEMOSTHENES* and *CICERO*, declaring each of 'em to be highly *sublime* in their Way. *Cicero*, says he (εἰ τὸν ἥμαντον ὡς Ἐλλησιν ἐφεῖται τι γινώσκειν, If we Grecians may be allow'd to know any Thing of Latin Writers) differs in *Sublimity* from *Demosthenes* in this. *Demosthenes* is *sublime* in the concise close Way, but *Cicero* in the diffusive. *Demosthenes*'s Talent of *Sublimity* consists in strong Exaggerations and forcible warm Passions, where 'tis necessary on all Sides to move the Auditory: But *Cicero*'s Talent lies in an extensive *Amplifying*, where 'tis proper to smooth and mollify: a Stile well adapted and fitted for Descriptions, Addresses, Narrations, History, Natural Philosophy, and most other Things in the Demonstrative Way.

AND in SECTIONS XIII. and XIV. he advises from *PLATO* all those who would write *sublimely*, to imitate, as far as lies in 'em, such Writers as have excell'd in their Way, and who have confessedly on all hands been allow'd to be great Men; for Instance, *PLATO* in *Philosophy*, *HOMER* in *Poetry*; in *Oratory* *DEMOSTHENES*, and *THUCYDIDES* in *History*. Old *HESIOD* assures us this *Emulation* is good ----

Ἀγαθὴ γὰρ ἡγεῖς ἡδὲ βεροῦσσι. Op. & Dies, ver. 24.

When Mortals strive t'excel in Virtue's Ways,
The glorious Strife deserves immortal Praise.

Thus *HERODOTUS*, *STESICORUS*, *ANTILOCHUS*, and *PLATO*, have frequently imitated *HOMER*, as *AMMONIUS*

has shewn. And when you have done your best, says LONGINUS, say thus to yourself--- Had *Homer* seen this, what would he have thought of it?—How would this have pass'd with *Plato* or *Demosthenes*, or, if Matter of History, with *Thucydides*?—Such an imaginary Tribunal will be enough to make a prudent Writer look about him: and how much less cautious pray, says he, ought an Author to be, who hopes to have all Posterity for his Judges?

HE proceeds, in SECTION XV. to speak *περὶ Φαντασίας*, of VISION, which he describes to be a Representation of Things so much to the Life, as to affect a Reader's Fancy as much as if he had seen 'em transacted. This in *Poetry* usually consists in raising Teravour, in *Oratory* in livelyly describing a Thing, as tho' it were then done: (*See the Figure HYPOTYPOSIS in Book I.*) Both conspire in an emphatical

MOVING OF THE PASSIONS.

Thus EURIPIDES in his *Orestes*, ver. 255.

Ὥ μῆτερ, ἵκετεύω σε· μὴ πίστεί μοι
Τὰς αἱματωπὰς καὶ δρακοντάδεις κόρας.
Αὔται γὰρ, αὐται ταλποίς θεώσκεσι με.

O Mother, prithee, push not — push not on me —
Those bloody-looking snaky-headed Hags.
For here, see here, they're here, they're rushing tow'rds me!

And again in his *Iphigenia*, ver. 408.

Οἴ μοι, κλέας με· τοῖς φύγω;
Woe's me; they'll kill me, whither shall I flee?

Where,

38 RHETORIC MADE EASY, or

Where, tho' the Poet brings not the *Furies* on the Stage, yet his Representation of 'em seems to strike the Fancy as livelily as tho' they had been present. But indeed 'EURIPIDES has a peculiar happy Turn in his Management of the *Passions*, particularly *Madness* and *Love*. *ÆSCHYLUS* likewise has many bold Flights of this kind. And *SOPHOCLES* also, as in his Representation of dying *Oedipus* burying himself alive in a prodigious Tempest, and the Apparition of *Achilles* on his own Grave to the Greeks just about to depart. Nor is any of 'em loftier than *SIMONIDES*. But Instances out of all these, says he, as there'd be no End of producing them, I omit. He concludes in these Words, Τοσαῦτα περὶ τῶν καλὰ τὰς νοῆσεις θύψηλῶν, καὶ ὑπὸ μεγαλοφροσύνης, * * * * ἡμίμησεως, ἡ φαντασίας ἀπογεννωμένων ἀρκέσει, So much concerning *LOFTINESS OF CONCEPTION* which, I have shewn, is obtain'd either from *Magnanimity of Thought*, or a *Judicious Collection* of principal Circumstances, or *Amplifying*, or *Imitation*, or *lively Representation*.

A N N O T A T I O N S.

OBS. XIX.^t *EURIPIDES*, *ÆSCHYLUS* and *SOPHOCLES*, who flourish'd about 460 Years before Christ, are well known from their Works. *SIMONIDES* was a celebrated Poet of the Island *Ceos*, whom *Quintilian* praises, *Infl. 10. 1.* thus, *Præcipua ejus in commovendâ Miseratione Virtus, ut quidam in hac eum Parte omnibus ejusdem Ope-*

*ris Auctòribus præferunt. EU-
POLIS was an Athenian Co-
mic Poet, of whom we have
Nothing left but his Name.*

OBS. XX.^u *T*here are a few Words wanting in the Original at **** which Mr. Pearce thinks ought to be supplied, as in this Version.

IN

IN SECTION XVI. he passes to his *third Fountain of Sublimity*, viz.

THE PROPER MANAGEMENT OF FIGURES.

But, as the *Figures* that may be made use of in Discourse are almost innumerable, he pur-poses to treat only of a few of the chief, being such as contribute most towards *Sublimity*. And here he mentions APOSTROPHE or *Address*. An *Apostrophe* is when an Author in some Commotion turns himself from his main Sub-ject, and addresses on all sides, *viz.* to the Heavens, Earth, Rocks, Forests, Things sen-sible, insensible, and what not?

APOSTROPHE turns off to make Address :
She lives ! How shall I, Heav'ns, my Thanks express ?

LONGINUS mentions here an Oath of DEMOSTHENES as a sublime *Apostrophe*, εἰς τὸν ὄπως ἡμάρτετε, καὶ μᾶλλον τὸν ἐν Μαραθῶνι προκινδυνεύσαντας, *Ye have not acted wrong ; No, I swear it by those mighty Chiefs that fell at Marathon.* Where he compliments his An-cestors as Gods in swearing by 'em. But ob-serve, says our *Critic*, 'tis not every silly Oath that's so sublime, for this of EUPOLIS is quite flat,

— Μᾶλλον τὴν Μαραθῶνα τὴν ἐμὴν μάχην.
I swear it by my Marathonian Fight.

I DARE say, SIR, you'll excuse me, if for the future, instead of LONGINUS's In-stances out of the *Ancients*, I should produce Examples from a *Modern Author* equally Sub-lime.

40 RHETORIC MADE EASY, or
lime. For, indeed, such to me appear the Pas-
sages that I shall transcribe from Mr. JAMES
THOMSON on the *Seasons*, viz. *Spring*,
Summer, *Autumn*, *Winter*; late Pieces of Poe-
try, which, according to LONGINUS's Cri-
terion of Sublimity, have upon a repeated Pe-
rusal irresistably forced my Attention and lasting
Admiration. [N. B. *They are taken from his*
first Edition.]

The following sublime APOSTROPHES
are his.

The first in Praise of *Agriculture*. After
having described the preparative Effects of the
Spring, and Labours of the Husbandman in
plowing, sowing, harrowing, &c.—he says—

BE gracious, HEAV'N! for now laborious Man
Has done his Due. Ye fostering Breezes, blow!
Ye softening Dews, ye tender Showers, descend!
And temper all, thou world-reviving Sun,
Into the perfect Year! Nor, ye who live
In Luxury and Ease, in Pomp and Pride,
Think these lost Themes unworthy of your Ear.
'Twas such as these the Rural M A R O sung
To the full ROMAN Court, in all it's Height
Of Elegance and Taste. The sacred Plow
Employ'd the Kings and Fathers of Mankind,
In ancient Times. And some with whom compar'd
You're but the Beings of a Summer's Day,
Have held the Scale of Justice, shook the Lance
Of mighty War, then with descending Hand,
Unus'd to little Delicacies, seiz'd
The Plow, and greatly independent liv'd.

Spring, ver. 48.

The

LONGINUS's SUBLIME. 41

The next to the Supreme Being, as the Soul of Vegetation ---

*HAIL, MIGHTY BEING ! UNIVERSAL SOUL
Of Heav'n and Earth ! ESSENTIAL PRESENCE,
bail !*

*To THEE I bend the Knee ; to THEE my Thoughts
Continual climb ; who, with a Master-Hand,
Hast the great Whole into Perfection touch'd.
By THEE, the various vegetative Tribes,
Wrap'd in a filmy Net, and clad with Leaves,
Draw the live Æther, and imbibe the Dew.
By THEE, &c. ————— Spring, ver. 509.*

His next is in recommending a vegetable Diet, and describing the Cruelty of feeding on Animals ---

*Shall MAN, fair Form !
Who wears sweet Smiles, and looks erect on Heav'n,
E'er stoop to mingle with the prowling Herd,
And dip his Tongue in Blood ? —— Alas ! ye Flocks,
What have ye done ? ye peaceful People, what,
To merit Death ? You, who have giv'n us Milk
In luscious Streams, and lent us your own Coat
Against the Winter's Cold ? whose Usefulness
In living only lies. And the plain Ox,
That harmless, honest, guileless Animal,
In what has he offended ? He, whose Toil,
Patient, and ever-ready, clothes the Fields
With all the Pomp of Harvest ; shall be bleed,
And wrestling groan beneath the cruel Hands
Even of the Clowns be feeds ? —— Spring, ver. 402.*

42 RHETORIC MADE EASY, or

Another to Light, while he describes the Sun rising ---

*BUT yonder comes the powerful King of Day,
Rejoicing in the East,—and burnish'd plays
On Rocks, and Hills, and Towers, and wandering Streams,
High-gleaming from afar. Prime chearer Light !
Of all material Beings first, and best !
Efflux divine ! Nature's resplendent Robe !
Without whose vesting Beauty all were wrap'd
In unessential Gloom, &c. — Summer, ver. 80.*

Another to the chief Architect---

*HOW shall I then attempt to sing of Him,
Whose single Smile has, from the first of Time,
Fill'd, overflowing, all those Lamps of Heav'n,
That beam for ever thro' the boundless Sky ?
But should he bide his Face, th' astonish'd Sun,
And all th' extinguish'd Stars, would loosening reel
Wide from their Spheres, and Chaos come again,
And yet was every faultering Tongue of Man,
Almighty Poet ! silent in thy Praise ;
Thy matchless Works in each exalted Line,
And all the full barmonic Universe,
Would vocal, or expressive, thee attest,
The Cause, the Glory, and the End of all.*

Summer, ver. 177.

Another to Husbandmen, recommending Charity in Harvest ---

*BEHIND the Master walks, builds up the Shocks ;
And, conscious, glancing oft this Way and that
His sated Eye, feels his Heart heave with Joy.*

The

LONGINUS's SUBLIME. 43.

*The Gleaners spread around, and here and there,
Spike after Spike, their sparing Harvest pick.
Be not too narrow, Husbandmen! but fling
From the full Sheaf, with charitable Stealth,
The liberal Handful. Think, oh! grateful, think!
How good the God of Harvest is to you;
Who pours Abundance o'er your flowing Fields;
While these unhappy Partners of your Kind
Wide-bover round you, like the Fowls of Heav'n,
And ask their humble Dole. The various Turns
Of Fortune ponder; that your Sons may want
What now with hard Reluctance, faint, ye give.*

Autumn, ver. 174.

The next to the *Almighty*, a Prayer worthy
a Rational Creature! ---

*FATHER of Light and Life! thou Good supreme!
O teach me what is good! teach me thyself!
Save me from Folly, Vanity, and Vice,
From every low pursuit! and feed my Soul
With Knowledge, conscious Peace, and Virtue pure,
Sacred, substantial, never-fading Bliss!*

Winter, ver. 199.

The last I shall produce, is his *Address* to
Infidels concerning the Soul of the great Sir
ISAAC NEWTON, departed ---

*AND you, ye hopeless gloomy-minded Tribe!
You who, unconscious of those nobler Flights
That reach impatient at immortal Life,
Against the prime endearing Privilege
Of Being dare contend, say, can a Soul*

44 RHETORIC MADE EASY, or

*Of such extensive, deep, tremendous Powers,
Enlarging still, be but a finer Breath
Of Spirits dancing thro' their Tubes a while,
And then for ever lost in vacant Air!* Ver. 163.

I am, SIR,
Yours, &c.

LETTER VII.

SIR, Holt, June 3.

LEST by my last, you should think I wander too far from my *Author*, I now return---

LONGINUS in SECTION XVII. says that *Figures* and *Sublimity* stand mutually in need of each other, and hints that it is not the bare Use of *Figures* that can cause *Sublimity* in Stile, but the proper Management of them. Because *Figures* may be imperfect various ways--

FIGURES, unnat'ral, senseless, too-fine-spun,
Over-adorn'd, affected, copious, *shun*.

IN SECTION XVIII. he treats of EROTESIS, or *Interrogation*, a Figure very useful to fix the Attention of our Auditors.

Mr. THOMSON has very *Sublime* Ones.

Thus he ascribes the various Instinct in Animals to Divine Providence---

*WHAT is this MIGHTY BREATH, ye Curious, say,
Which, in a Language rather felt than heard,*

LONGINUS's SUBLIME. 45

*Instructs the Fowls of Heav'n; and thro' their Breasts
These Arts of Love diffuses? — What? but GOD!
Inspiring GOD! who boundless Spirit all,
And unremitting Energy, pervades,
Subsists, adjusts, and agitates the Whole.
He ceaseless works alone, and yet alone
Seems not to work, so exquisitely fram'd
Is this Complex, amazing Scene of Things.*

Spring, ver. 796.

And thus the Perpetuity, and Unchangeableness of the Heavenly Bodies---

*WITH what a perfect World-revolving Power
Were first th' unwieldy Planets launch'd along
Th' illimitable Void! Thus to remain,
Amid the Flux of many thousand Years,
That oft has swept the busy Race of Men,
And all their labour'd Monuments away,
Unresting, changeless, matchless, in their Course;
To Night and Day, with the delightful Round
Of Seasons, faithful; not excentric once?
So pois'd, and perfect is the vast Machine.*

Summer, ver. 32.

His next is on the Virtues of Herbs---

*THEN spring the living Herbs, profusely wild
O'er all the deep-green Earth, beyond the Power
Of BOTANIST to number up their Tribes, &c.---
But who their Virtues can declare? who pierce
With Vision pure into these secret Stores
Of Life, and Health, and Joy? The Food of Man
While yet he liv'd in Innocence, and told
A Length of golden Years, unfleck'd in Blood.*

A Stranger

46 RHETORIC MADE EASY, or
*A Stranger to the savage Arts of Life,
Death, Rapine, Carnage, Surfeit, and Disease,
The Lord, and not the Tyrant of the World.*

Spring, ver. 247.

Another in *Laudem Diluculi* ---
FALSELY luxurious, will not Man awake,
And, starting from the Bed of Sloth, enjoy
The cool, the fragrant, and the silent Hour,
To Meditation due and sacred Song ?
And is there ought in Sleep can charm the Wise ?
To lie in dead Oblivion, losing half
The fleeting Moments of too short a Life ?
Total Extinction of th' enlighten'd Soul !
Or else to feaverish Vanity alive,
Wilder'd, and tossing thro' distemper'd Dreams ?
Who would in such a gloomy State remain,
Longer than Nature craves ; when every Muse,
And every blooming Pleasure wait without,
To bless the wildly-devious Morning Walk ?

Summer, ver. 66.

His next to presumptuous Infidels ---
AND lives the Man, whose Universal Eye
Has swept at once th' unbounded Scheme of Things ;
Mark'd their Dependance so, and firm Accord,
As with unfaultering Accent to conclude
That This availeth nought ? Has any seen
The mighty Chain of Beings ? — Summer, ver. 296.

The last a serious Contemplation in a gloomy
Winter's Night ---

AS yet 'tis Midnight waste. The weary Clouds,
Slow-meeting, mingle into solid Gloom. &c. —

And

LONGINUS's SUBLIME. 47

*And now ye lying Vanities of Life !
Ye ever-tempting, ever-cheating Train !
Where are ye now ? and what is your Amount ?
Vexation, Disappointment, and Remorse.
Sad, sickening Thought ! and yet deluded Man,
A Scene of crude disjointed Visions past,
And broken Slumbers, rises still resolv'd,
With new-flush'd Hopes to run the giddy Round.*

Winter, ver. 191.

IN SECTION XIX. which, thro' the Injury of Time, is, as many of the rest are, imperfect, LONGINUS shews, That as ASYNDETONS raise, so in SECTION XXI. that POLYSYNDETONS or *Copulatives* enervate Stile. *See both these Figures in Book I.*

The two *Asyndetons* following are Mr. THOMSON's.

The first, the Pleasure of Faithful Preceptors ----

*WHEN infant Reason grows apace—it calls
For the kind Hand of an assiduous Care :
Delightful Task ! To rear the tender Thought,
To teach the young Idea how to shoot,
To pour the fresh Instruction o'er the Mind,
To breathe th' inspiring Spirit, to implant
The generous Purpose in the glowing Breast.*

Spring, ver. 1067.

A N N O T A T I O N S.

OBS. XXI. **H**ERE's the whole Leaves are suppos'd to be wanting.
Gap in the MSS. where two

The

48 RHETORIC MADE EASY, or

The other a *Midsummer Rapture* ---

*WELCOME, ye Shades ! ye bowery Thickets, bair !
Ye lofty Pines ! ye venerable Oaks !
Ye Ashes wild, resounding o'er the Steep !
Delicious is your shelter to the Soul,
As to the hunted Hart the sallying Spring !*

Summer, ver. 392.

IN SECTION XX. he shews that a *Complication of Figures* makes a lively Impression on the Mind, and gives an Instance from *Demosthenes* of a beautiful Congeries of ANAPHORA, DIATYPOSIS, and ASYNDETON. *All which see in Book I.*

Clauses ANAPHORA begins alike.

DIATYPOSIS paints Things to the Life.

ASYNDETON drops AND thro' Haste or Passion.

My Instance of the Complication of all these three Figures from Mr. THOMSON is an Address to the Ladies to dissuade 'em from Hunting ---

*BUT if the rougher Sex by this fierce Sport
Are burry'd wild, let not such horrid Joy
E'er stain the Bosom of the British Fair.*

Far be the Spirit of the Chace from them !

*Uncomely Courage, unbecoming Skill,
To spring the Fence, to rein the prancing Steed,
The Cap, the Whip, the Masculine Attire,
In which they roughen to the Sense, and all
The winning Softness of their Sex is lost.
Made up of Blushes, Tenderness and Fears,
In them 'tis graceful to dissolve at Woe ;
And from the smallest Violence to shrink.—*

Know

*Know they to seize the captivated Soul
In Rapture warbled from the radiant Lip ;
To swim along, and swell the mazy Dance ;
To train the Foliage o'er the Snowy Lawn ;
To play the Pencil, turn th' instructive Page ;
To give new Flavour to the fruitful Year ;
To give Society it's highest Taste ;
To make well-order'd Home Man's best Delight ;
To sweeten all the Toils of Human-Life ;
This be the Female Dignity and Praise.*

Autumn, ver. 564.

I am, SIR,

Yours, &c.

LETTER VIII.

SIR,

Holt, July 17.

IN SECTION XXII. our excellent Critic treats of HYPERBATON (which see in Book I.) a Figure which is thus prais'd and describ'd by HORACE---

*Ordinis hæc Virtus erit, & Venus (aut ego fallor)
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat & præsens in tempus omittat.*

Art. Poet. ver. 42.

VIRGIL and MILTON, not only in their Diction but in their Plans of their several Poems, have observed it ; the first beginning his Æneid

G

with

50 RHETORIC MADE EASY, or
with the Shipwreck of *Æneas*, and making his
Hero by Way of Episode tell *Dido* all that
happen'd before. This *Milton* imitates, &c.

IN SECTION XXIII. *Longinus* mentions
POLYPTOTONS, **ATHROISMUS'S**, **AN-**
TIMETABOLES, and **CLIMAXES**, as
graceful Ornaments to Stile: He speaks also
of **ENALLAXIS**: All which be pleas'd to
look for in our Index of Figures, *Book I.* &c.

A **POLYPTOTON** different Cases joins:—
From Day to Day he pours down Wines on Wines.

ATHROISMUS various Things collects in One:—
He's Chymist, Fidler, Statesman, and Buffoon.

ANTIMETABOLE exchanges Words:—
They're Slaves in Lordship, and in Slavery Lords.

A **CLIMAX** amplifies by strict Gradation:—
Sloth brings on Vice, and Vice begets Vexation.

An **ENALLAXIS** changes, when it pleases,
Tenses, or Persons, Genders, Numbers, Cases.

IN SECTION XXIV. he tells us, that
Collective *Singulars* are frequently sublime;
as in this of **HERODOTUS**; *The whole
Theatre burst into Tears at the Recital of
PHRYNICUS's Tragedy call'd The Siege of*

ANNOTATIONS.

OBS. XXII. **W**HEN **PHRY-**
NICUS the Poet brought this
Tragedy of the Siege of *Mile-*
tus on the Stage, the *Atbenians* fined him 1000 Drachmæ for
reminding them of their Mis-
fortunes, and by a public
Edict forbad the Play to be
ever acted.

Miletus.

LONGINUS's SUBLIME. 51

Miletus. And this of *THOMSON*'s on the
chearful Effects of the Spring ---

— *MAN superior walks
Amid the glad Creation, musing Praise,
And looking lively Gratitude.* — Spring, ver. 195.

Plurals likewise are sometimes as sublime; as
this of the Poet ---

*Ἐξῆλθον Ἐξόπει τε καὶ Σαρπεδόνες.
There went forth Hectors, and Sarpedons also.*

And this of *PLATO* to the *Athenians*, *For
there are no Pelops's nor Cadmus's, nor Da-
nau's dwell among us.* &c.

IN SECTION XXV. he says, 'tis some-
time sublime to relate distant Actions as tho'
they were present. Thus says *XENOPHON*,
'Twas then, a Soldier falling under Cyrus's Horse,
and being stamp'd upon, runs his Sword into the
Horse's Belly, at which the Horse starting throws
Cyrus, who falls quite to the Ground. And
thus Mr. *THOMSON* emphatically describes
a Storm at Sea ---

— *PRONE, on the passive Main,
Descends th' Ethereal Force, and with strong Gust
Turns from the Bottom the discolour'd Deep.
Thro' the loud Night, that bids the Waves arise,
Lash'd into Foam, the fierce, conflicting Brine
Seems, as it sparkles, all around to burn.
Mean time whole Oceans, heaving to the Clouds,
And in broad Billows rolling gather'd Seas,
Surge over Surge, burst in a general Roar,
And anchor'd Navies from their Stations drive*

52 RHETORIC MADE EASY, or

*Wild as the Winds athwart the howling Waste
Of mighty Waters. Now the hilly Wave
Straining they scale, and now impetuous shoot
Into the secret Chambers of the Deep,
The full-blown Baltick thundering o'er their Head.
Emerging thence again, before the Breath
Of all exerted Heav'n they wing their Course,
And dart on distant Coasts; if some sharp Rock,
Or Sand insidious break not their Career,
And in loose Fragments fling them floating round.*

Winter, ver. 134.

And thus he paints out a well-dres'd Flower-Garden --- Where

*FAIR-HANDED SPRING unbosoms every Grace;
Throws out the Snow-Drop and the Crocus first,
The Daisy, Primrose, Violet darkly blue,
Soft bending Cowslips, and of nameless Dyes
Anemonies, Auriculas, a Tribe
Peculiar powder'd with a shining Sand,
Rennunculas, and Iris many-hued.
Then comes the Tulip-Race, where Beauty plays
Her gayest Freaks; from Family diffus'd
To Family, as flies the Father-Dust,
The varied Colours run; and while they BREAK
On the charm'd FLORIST's Eye, he wondering stands,
And new flush'd Glories all ecstatic marks.
Nor Hyacinths are wanting, nor Jonquils
Of potent Fragrance, nor Narcissus white,
Nor deep Carnations, nor enamel'd Pinks,
And shower'd from every Bush the Damask Rose.
Infinite Numbers, Delicacies, Smells,*

c

With

LONGINUS's SUBLIME. 53

*With Hues on Hues Expression cannot paint,
The Breath of NATURE, and her endless Bloom.*

Spring, p. 27.

IN SECTIONS XXVI. and XXVII. he tells us that the *Change of Persons* is also emphatical; as, when an Author uses the second Person for the third; or, instead of speaking himself, makes the Person he's treating of speak. Examples of the first he cites from *HOMER*, *ARATUS*, and *HERODOTUS*. See the *Figure ENALLAXIS* in *Index Book I.* Examples of the latter he quotes from *HOMER*, * *HECATAEUS*, and *DEMOSTHENES*. See the *Figure METABASIS or Transition* in *Book I.*

IN SECTIONS XXVIII. and XXIX. says he, *PERIPHRASIS* or *Circumlocution*, judiciously managed, elevates Stile; but if us'd immoderately, it renders it stupid and childish. For Examples see the *Figure PERIPHRASIS* in *Book I. &c.*

AND in SECTION XXX. he comes to his *fourth Fountain of Sublimity*, viz.

SPLENDID EXPRESSION, or a *judicious Choice of Words.*

And this he shews to be --- A certain Art and Felicity which eminent Writers have in finding out rich and ingenious Expressions to sig-

ANNOTATIONS.

OBS. XXIII.* *HECATAEUS* be the first Historian that ever was a *Milesian*, wrote in *Prose*. *Langb. Suidas*, whom *Suidas* thought to

nify

54 RHETORIC MADE EASY, or

nify their Thoughts ; and (SECTION XXXI. and SECTION XLIII.) carefully avoiding low and degenerate Expressions, when prophan'd by the Populace, and applied to mean Things. Not, says he, that we should always fondly affect pompous Language ; for to clothe low ' mean Things with magnificent Words, is like putting a gigantic Stage-player's Mask on the Head of an Infant.

*Expression is the Dress of Thought, and still
Appears more decent, as more suitable :
A low Conceit in pompous Words express'd,
Is like a Clown in regal Purple dress'd.
For different Stiles with different Subjects sort,
As several Garbs with Country, Town, and Court.*

Mr. P O P E on Critic.

Agreeable to which, our Critic here blames *CÆCILIUS* for censuring a Passage of the Historian *THEOPOMPUS*,-- $\Delta\epsilon\nu\nu\delta\ \bar{w}\ \delta\ \Phi\acute{\iota}\lambda\pi\pi\zeta\ \bar{\alpha}\bar{\nu}\alpha\gamma\eta\sigma\alpha\iota\ \pi\bar{\rho}\acute{\alpha}\gamma\mu\alpha\bar{\alpha}$, Philip being compell'd by Necessity to swallow down Injuries---Where, says he, the simple and common Expression *swallow down* is much more

A N N O T A T I O N S.

OBS. XXIV. *Q* uintilian makes use of almost the same Similitude with *Longinus*— *In parvis quidem Litibus has Tragædias movere tale est, quale si Personam Herculis Et Cothurnos aptare Infantibus velis, Inst. 6.* —

'Tis thought here that four whole Leaves are wanting.—
THEOPOMPUS was an Orator of *Gbio*, and Scholar to *Iſocrates*, who said of him, *Se Calcaribus in Ephoro, contrà autem in Theopompo Frænis uti solere.*

signi-

significative than any figurative one could have been. And so is this of *ANACREON*--

Οὐχέτι Θρησκίνης ἵπισχέφομαι,
I care no more for Thracia.

In SECTION XXXII. in Opposition to vulgar or common Expressions, he treats of the Multitude of TROPES [*Μέλαφορῶν, be calls 'em*] which are Translations or Turnings of Words from their customary Signification, and applying them to other Things than what they properly mean, on account of some Resemblance or Reference these Things have with each other: So that we may reckon there are as many sorts of *Tropes* as there are different References; tho' it has pleased Rhetoricians to establish but few. The proper use of all which contributes very much towards *Sublimity*. The most considerable of 'em are a METAPHOR, METONYMY, SYNECDOCHE, IRONY, HYPERBOLE, ALLEGORY, and CATACHRESIS.---*Which see in Book I.*

Of Tropes perplext, barsb, frequent, swoln, fetch'd-far,
Ill-representing, forc'd, low, lewd, beware.

LONGINUS observes that to soften too bold or harsh *Tropes*, ARISTOTLE and THEOPHRASTUS well advise an Author to use, *Ut ita loquor, quasi, si hoc modo loqui liceat, si oportet audacius dicere, &c.*

IN SECTIONS XXXIII, XXXIV, XXXV, and XXXVI. he handles this Question---*Which Stile is most excellent, that which wants Sublimity and has no other Fault, or, that which*

56 RHETORIC MADE EASY, or
which has Sublimity and is in lower Things
sometime faulty?--- And gives^z the Palm to the
latter; preferring *HOMER* to ^a *APOLLO-*
NIUS RHODIUS or *THEOCRITUS*,
ARCHILOCHUS to *ERATOSTHENES*,
PINDAR to *BACCHYLIDES*, *SOPHO-*
CLES to *ION CHIUS*, *DEMOSTHENES*
to *HYPERIDES*, *PLATO* to *LYSIAS*, &c.--

Affirming

A N N O T A T I O N S.

OBS. XXV. ^z **M** R. Pearce

quotes two
Passages agreeable to this De-
termination of *Longinus*, the
first from *Pliny* the younger,
who says— *Dixi de quodam*
Oratore nostri Seculi, recto qui-
dem & sano, sed parum grandi &
ornato, ut opinor, apte: Nihil
peccat, nisi quod non peccat:
Debet enim Orator erigi, attolli,
interdum etiam effervescente, ef-
ferri, ac saepe accedere ad præ-
ceps, &c. The second from

Ubi plura nitent in Carmine, non ego paucis
Offendar Maculis, quas aut Incuria fudit,
Aut humana parum cavit Natura. —

OBS. XXVI. ^a **A** *P O L L O-*

NIUS the
Rhodian was Scholar to *Calli-*
machus, *An. ante Christ. 255.*
and wrote the *Argonautica*, of
whom *Quintilian* says, *Non con-*
temendum edidit Opus aequali
quādam Mediocritate. *THEO-*
CRITUS is well known. *ERA-*
TOSTHENE the Cyrenean
was Predecessor to *Apollonius* as
Keeper of the *Ptolemaican* Li-
brary in *Alexandria*; he wrote
a Poem call'd *Erigone*. *BAC-*
CHYLIDES was a Greek Lyric
Poet, whose Verses were much
admired by the Emperor *Ju-*

Quintilian— *Neq; id statim le-*
genti persuasum sit omnia, quæ
magni Autores dixerint, utiq;
esse perfecta: nam & labuntur
aliquando, & Oneri cedunt, &
indulgent Ingeniorum suorum Vo-
luptati; nec semper intendunt
Animum, & nonnunquam fati-
gantur: cum Ciceroni dormitare
interdum Demosthenes, Horatio
verò etiam Homerus ipse videa-
tur. Horace's Rule ought there-
fore always to be observ'd —

lian, and preferr'd to *Pindar*'s
by *Hiero King of Syracuse*. *PIN-*
DAR, born 518 Years before
Christ, is well known, of whom
Quintilian, *Inst. 10. 1.* says,
Novem Lyricorum longè Pindarus
princeps, Spiritus Magnificentia,
Sententiis, Figuris, beatissimā Re-
rum Verborumq; Copiā, & ve-
lut quodam Eloquentia Flumine:
propter quæ Horatius eum merito
credidit Nemini imitabilem. *ION*
CHIUS was a Dithyrambic
Poet, who besides Odes is said
to have wrote 40 Plays. *HY-*
PERIDES was an *Athenian*
Orator contemporary with *De-*
mosthenes.

Affirming it to be as great a Fault in those vanquish'd Gentlemen never to have err'd, as it would have been in the others, who sometimes faulter, never to have soar'd beyond the common Pitch. Great Souls frequently soar too lofty to be intent upon Trifles. If therefore these sometimes err, while t'other always are correct, this may be said of 'em --- *Illis erit aliqua Laus magnis excidisse Ausibus, quum Hi vitavisse potius Reprehensionem quam meruisse Laudem videantur.* However, says LONGINUS, respecting such, who in their Stile are truly *Sublime*, and their Subject withal Beneficial, tho' they may fail of absolute Perfection, yet are they really in this Respect something more than mortal. In other Things they may shew themselves *Rational Creatures*, but

ANNOTATIONS.

mosthenes, whom Quintilian thus speaks of, Inst. 10. 1. *Dulcis imprimis & acutus Hyperides; sed minoribus Causis, ut non dixerim utilior, magis par.* LYSIAS was a famous Athenian Orator, of whom Cicero says, *Tum fuit Lyrias, ipse quidem in Causis forensibus non versatus, sed egregiè subtilis Scriptor atq; elegans; quem jam propè audeas Oratorem perfectum dicere;* Lib. de Cl. Or. Quintilian adds — *Puro tamen Fonti, quam magno Flumini propior;* Inst. 10. 1. — Cæcilius had preferr'd *Lyrias* to *Plato*, as being an Author without Faults, whereas he found several in *Plato*, among which,

says Longinus, these harsh Tropes or swelling Allegories, *How easy, says Plato, Lib. 6. de Leg. is it to be perceiv'd, that a City ought to be mix'd and temperated like a Bowl? Into which first pour the raging God Wine, and he keeps all in a Heat and Fervour; but when that's chastiz'd by another God, who is sober and joins with him, it becomes good and moderate Liquor* — Now, say they, to call Water a sober God, and the Mixture Chastisement, shews the Author to be not very sober when he express'd it. However, you see for what Reason Longinus gives the Palm to *Plato*.

58 RHETORIC MADE EASY, or

in this almost *Gods*. To be free from Error is indeed to be blameless, but to be *Sublime* is to be admirable. What can I add more? Why this: That one single *Sublime* Expression in any one of their Works will more than recompence for all their Failings. Yea, suppose any one could collect into one Heap all the Faults that are to be met with in *HOMER*, in *DEMOSTHENES*, in *PLATO*, and other *sublime* Writers, that whole Collection would not amount to one Thousandth Part in proportion to the Excellencies of these deserving Heroes. Hence all Ages and Generations of Men hitherto, not to be baffled by the vain Efforts of the Invidious, have always given them, and such as them, their due Honours, and will for ever ---

Ἐσ τὸν ὕδωρ τε πένη, καὶ δένδρεα μακρὰ τεθηλη.

*As long as mighty Waters gliding flow,
As long as lofty Trees look green and grow.*

IN SECTION XXXVII. from this his Digression, *LONGINUS* returns to his *Tropes*, and just mentions Παραβολαὶ καὶ εικόνες, *Comparisons* and *Similes*; as a-kin to 'em. See the Figure *PARABOLE* in Book I. But devouring Time having ^b consumed all his Examples, I presume he'd be pleased did he know how sublimely Mr. *THOMSON* will supply him.

ANNOTATIONS.

OBS. XXVII. ^b **T**HERE's here of two whole Leaves in a Loss the Manuscripts.

The first to the Sun ---

*WHO would the Blessings, first and last, recount,
That in a full Effusion from Thee flow,
As soon might number, at the Height of Noon,
The Rays that radiate from thy cloudless Sphere,
A universal Glory darting round.* Summer, ver. 96.

The next, the Effect of the Sun's scorching
Heat on Flowers ---

*WHO can unpitying see the flowery Race,
Shed by the Morn, their new-flush'd Bloom resign,
Before th' unbating Beam? So fade the Fair,
When Fevers revel thro' their azure Veins.*

Summer, ver. 211.

Another to Atheistical Cavillers ---

*LET no presuming impious Railer tax
Creative Wisdom, as if ought was form'd
In vain, or not for admirable Ends.
Shall little haughty Ignorance pronounce
His Works unwise; of which the smallest Part
Exceeds the narrow Vision of his Mind?
Thus on the Concave of a sounding Dome,
On swelling Columns heav'd, the Pride of Art!
Wanders a Critic-Fly; his feeble Ray
Extends an Inch around, yet blindly bold
He dares dislike the Structure of the whole.*

Summer, ver. 285.

The next on Human Insects ---

*THICK, in yon Stream of Light, a thousand Ways,
Upwards and downwards, thwarting, and convolv'd,*

60 RHETORIC MADE EASY, or
The quivering Kingdoms sport ; with tempest-wing,
Till Winter sweeps them from the Face of Day.
Even so luxurious Men, unbeeding, pass
An idle Summer-Life in Fortunes-Shine, &c.
From Toy to Trifle, Vanity to Vice ;
Till blown away by Death, Oblivion comes
Bekind, and strikes them from the Book of Life.

Summer, ver. 311.

The last on a *Midsummer Retreat* ---

THRICE happy be ! that on the sunless Side
Of a romantic Mountain, forest-crown'd,
Beneath the whole collected Shade reclines :
Or in the gelid Caverns, woodbine-wrought,
And fresh bedew'd with ever-spouting Streams,
Sits coolly calm ; while all the World without,
Unsatisfy'd, and sick, tosses at Noon.
Emblem instructive of the virtuous Man,
Who keeps his temper'd Mind serene, and pure,
And all his Passions aptly harmoniz'd
Amid a jarring World, with Vice inflam'd.

Summer, ver. 381.

I am, SIR,
Your's, &c.

LETTER IX.

SIR, *Holt, August 30.*

LONGINUS, after having touch'd upon Hyperboles in SECTION XXXVIII. the Use of which he tells us ought always to be modest

dest and conceal'd as much as possible ; because, says he, if they appear design'd or are strain'd too high, they generally lose their Force, like that of *ISOCRATES* in Praise of Eloquence, who, says our Critic, in an Exordium to the *Panegyric* wherein he prefers the *Athenians* to the *Lacedemonians*, has acted quite childishly out of too fond an Affectation of always speaking pompously --- He begins thus -- *Since Eloquence has so powerful an Influence, that an Orator can make grand Things appear mean, and mean Things grand ; can give old Things a new Dress, and make Things appear obsolete which are really new --* Where one might reasonably object, " What then, *Isocrates*, are you now thus about to turn Affairs respecting the *Athenians* and *Lacedemonians* ? You need say no more ; 'tis a sufficient Argument for none of us to believe a Word you say." See *HYPERBOLE* in *Book I. &c.* From hence ---

ANNOTATIONS.

OBS. XXVIII. *THE* **T**here mention'd is one of the Chief of *Isocrates*'s, and the same as some think that he was ten or fifteen Years in Composing, which *Longinus* sneers at in Section IV. — However, to give *ISOCRATES* his due Honours, this one Hyperbolical Fault is sufficiently recompensed by his innumerable Excellencies. *Longinus* himself reckons him among his principal Orators. And *Cicero* says of him, *Isocrates præter cæteros ejusdem Gene-* *ris laudatur semper à nobis* ; Lib. de Or. And again, *Sua vitam Isocrates, Subtilitatem Lysias, Acumen Hyperides, Sonitum Æschines, Vim Demosthenes habuit* ; Lib. 3. de Orat. — *Quintilian, Inst. 2. 9. calls him, Clarissimus ille Præceptor Isocrates, quem non magis Libri benè dixisse, quam Discipuli benè docuisse testantur.* Again, in Lib. 12. says he, — *Isocratis Schola Principes Oratorum dedit. &c. Isocrates was born 434 Years before Christ.*

OUR

OUR Critic proceeds in SECTIONS XXXIX, XL, XLI, XLII, and XLIII. to his fifth and last *Fountain of Sublimity*, which is —

A Lofty and MAGNIFICENT COMPOSITION.

By which he means, *A certain Happiness in disposing of our Expressions into just Periods, or, An Harmonious Distribution of Words agreeable to the Sense and Meaning of Sentences.* For doubtless when Sounds agree with the Things that are express'd by them, the Discourse must become more significative and lively. There is a kind of Sympathy betwixt the Soul, and the Numbers of *Prose* as well as *Poetry*, which Numbers are therefore Instruments very proper to provoke and agitate the Passions. The Ideas of Things have a secret Alliance and Connection among themselves, and do excite one another: Thus the Sound of a Trumpet puts us in mind, and provokes us to Combat: when we hear the Noise of the Sea we imagine it presently, tho' perhaps it is out of Sight. Without doubt then certain Sounds, certain Numbers, and certain Cadences do contribute to raise the Images of Things with which they have Alliance and Connection; and ought particularly to be regarded by him that would write *Sublimely*. Our Critic has given Instances from *EURIPIDES*, and mentions ⁴ *PHILISTUS*,

ANNOTATIONS.

OBS. XXIX. ⁴ *PHILISTUS* *TOPHANES* the celebrated Athenian Comedian (born 420 Years before Christ, and his Writings are well known.) was a Syracusan, who wrote the History of *Dionysius of Sicily*. *ARIS-*

ARISTO-

ARISTOPHANES, DEMOSTHENES, and others ; and I could as easily shew how very happy *HOMER, VIRGIL, and MILTON* have been in this particular, had I not been already too tedious.--However, as I have Mr. *THOMSON* now before me, out of his large Store I shall quote a few more Passages, in this Sense, either very happily, or very loftily put together.

The first is a Storm of *Thunder* and *Lightning*.

*'TIS dumb Amaze, and listening Terror all ;
When to the quicker Eye the livid Glance
Appears far South, emissive thro' the Cloud ;
And, by the powerful Breath of God inflate,
The Thunder raises his tremendous Voice ;
At first low-muttering ; but at each approach,
The Lightnings flash a larger Curve, and more
The Noise astounds : till over head a Sheet
Of various Flame discloses wide, then shuts
And opens wider, shuts and opens still
Expansive, wrapping *Æther* in a Blaze.
Follows the loosen'd, aggravated Roar,
Enlarging, deepening, mingling Peal on Peal
Crush'd horrible, convulsing Heav'n and Earth.*

Summer, ver. 848.

2. Description of the Rainbow.

*MEAN time refracted from yon Eastern Cloud,
Bestriding Earth, the grand ætherial Bow
Shoots up immense ! and every Hue unfolds,*

In

64 RHETORIC MADE EASY, or
*In fair Proportion running from the red,
To where the Violet fades into the Sky.*

Spring, ver. 228.

3. The Deluge.

*INTO the Gulph, and o'er the highest Hills
Wide dash'd the Waves, in Undulation vast :
Till from the Centre to the streaming Clouds,
A shoreless Ocean tumbled round the Globe.*

Spring, ver. 359.

4. The Symphony of the Spring.

*UP - S P R I N G S the Lark,
Shrill voic'd, and loud, the Messenger of Morn ;
E'er yet the Shadows fly, He mounted sings
Amid the dawning Clouds, and from their Haunts
Calls up the tuneful Nations. Every Copse
Thick wove, and Tree irregular, and Bush,
Are prodigal of Harmony. The Thrush
And Wood-Lark, o'er the kind-contending Throng
Superior heard, run thro' the sweetest Lengths ;
The Blackbird whistles from the thorny Brake ;
The mellow Bull-Finch answers from the Grove :
Nor are the Linnets, o'er the flowering Furze
Pour'd out profusely, silent. Join'd to these
Thousands beside. The Jay, the Rook, the Daw,
And each harsh Pipe, discordant heard alone,
Here aid the Concert : While the Stock-Dove breathes
A melancholy Murmur thro' the whole.*

Spring, ver. 543.

5. In-

5. Instinct and Cunning of Birds to save their Nests.

— STEALTHY aside
Into the Centre of a nei bbouring Bush
They drop, and whirring thence alarm'd, deceive
The rambling School-Boy. —— Spring, ver. 640.

6. Fight of two Bulls.

THE Rivals met, the bellowing War begins ;
Their Eyes flash Fury ; to the hollowed Earth,
Whence the Sand flies, they mutter bloody Deeds,
And groaning vast tb' impetuous Battle mix :
While the fair Heifer, redolent, in view
Stands kindling up their Rage. —— Spring, ver. 746.

7. Prodigious Storm of Rain.

— A BURST of Rain,
Swept from the black Horizon, broad descends
In one continuous Flood. Still over head
The glomerating Tempest grows, and still
The Deluge deepens ; till the Fields around
Lie sunk, and flattened, in the sordid Wave.
Sudden the Ditches swell ; the Meadows swim.
Red, from the Hills, innumerable Streams
Tumultuous roar ; and high above it's Banks
The River lift ; before whose weighty Rush,
Herds, Flocks, and Harvests, Cottages, and Swains,
Roll mingled down. —— Autumn, ver. 332.

8. Shooting flying.

NO R on the Surges of the boundless Air,
Tho' borne triumphant, are they safe ; the Gun,
I Glanc'd

66 RHETORIC MADE EASY, or
*Glanc'd just, and sudden, from the Fowler's Eye,
O'er takes their sounding Pinions ; and again,
Immediate, brings them from the towering Wing,
Dead to the Ground.* — Autumn, ver. 374.

9. Whisk, Back-Gammon, and Drinking,
after Hunting.

*PER HAP S awhile, amusive, thoughtful Whisk
Walks gently round, beneath a Cloud of Smoak,
Wreath'd, fragrant, from the Pipe ; or the quick Dice,
In Thunder leaping from the Box, awake
The sounding Gammon. — Till set, ardent, in
For serious Drinking. — Then promiscuous Talk,
Vociferate at once by twenty Tongues,
Reels fast from Theme to Theme ; from Horses, Hounds,
To Church, or Mistress, Politicks, or Ghost,
In endless Mazes, intricate, perplext. &c.
While, from their Slumber'd shook, the kennel'd Hounds
Mix in the Music of the Day again.*

Autumn, ver. 525.

10. Fruit in Autumn.

— — — — — *THE sunny Wall*
Presents the downy Peach ; the purple Plumb,
With a fine blueish Mist of Animals
Clouded ; the ruddy Nectarine ; and dark,
Beneath his ample Leaf, the luscious Fig.
The Vine too here her curling Tendrel's shoots ;
Hangs out her Clusters, swelling to the South ;
And scarcely wishes for a warmer Sky.

Autumn, ver. 669.

11. De-

LONGINUS's SUBLIME. 67

11. Description of Holland.

WHERE the Rhine loses her majestic Force
In Belgian Plains, won from the raging Deep
By Diligence amazing, and the strong
Unconquerable Hand of Liberty. Autumn, ver. 793.

12. At the Approach of Winter.

— — — — — *THE N* is the Time,
For those whom Wisdom, and whom Nature charm,
To steal themselves from the degenerate Crowd,
And soar above this little Scene of Things.

Autumn, ver. 908.

13. Taking up Bee-Hives.

AH ! see where robb'd, and murder'd, in that Pit,
Lies the still heaving Hive ; at Evening snatch'd,
Beneath the Cloud of guilt-concealing Night,
And whelm'd o'er Sulphur : while undreaming Ill,
The happy People, in their waxen Cells,
Sat tending public Cares ! ---- Autumn, ver. 1072.

14. True Philosophers neither Stoicks nor Cynicks.

THE Touch of Love, and Kindred too he feels,
The modest Eye, whose Beams on his alone
Ecstatic shine ; the little, strong Embrace
Of prattling Children, twin'd about his Neck,
And emulous to please him, calling forth
The fond Parental Soul. Nor Purpose gay,
Amusement, Dance, or Song, he sternly scorns ;

68 RHETORIC MADE EASY, or
For Happiness, and true Philosophy
Still are, and have been of the smiling Kind.

Autumn, ver. 1241.

15. Falling of Snow.

THRO' the bush'd Air the whitening Shower descends,
At first thin-wavering ; till at last the Flakes
Fall broad, and wide, and fast, dimming the Day,
With a continual Flow. Sudden the Fields
Put on their Winter-Robe, of purest White.

Winter, ver. 215.

16. Winter Retreat.

WHERE ruddy Fire and beaming Tapers join,
To chase the cheerless Gloom. There let me sit,
And hold high Converse with the mighty dead ;
Sages of ancient Time, as Gods rever'd,
As Gods beneficent, who blest Mankind
With Arts, and Arms, and humaniz'd a World.

Winter, ver. 419.

17. Skating on Ice.

THE Skater sweeps, swift as the Winds, along,
In circling Poise ; or else disorder'd falls,
His Feet eluded, sprawling to the Sky,
While the Laugh rages round. --- Winter, ver. 632.

18. The Theatre.

DREAD o'er the Scene the Ghost of Hamlet stalks ;
Othello rages ; poor Monimia mourns ;
And Belvidera pours her Soul in Love.
Affenting Terror shakes ; the silent Tear

Steals

*Steals o'er the Cheek: Or else the Comic Muse
Holds to the World the Picture of itself,
And raises by the fair impartial Laugh.*

Winter, ver. 549.

19. Winter-Philosophical-Associates.

*THUS in some deep Retirement would I pass
The Winter-Glooms, with Friends of various Turn,
Or blithe, or solemn, as the Theme inspir'd:
With them would search, if this unbounded Frame
Of Nature rose from unproductive Night,
Or sprung Eternal from th' Eternal Cause,
It's Springs, it's Laws, it's Progress, and it's End. &c.
Thence would we plunge into the Moral World;
Which, tho' more seemingly perplex'd, moves on
In highest Order; fitted, and impell'd,
By Wisdom's finest Hand, and issuing all
In universal Good. Historic Truth
Should next conduct us thro' the Deeps of Time:
Point us how Empire grew, revolv'd, and fell,
In scatter'd States. — Or, snatch'd away by Hope,
We'd thro' the Spaces of Futurity,
With earnest Eye anticipate those Scenes
Of Happiness, and Wonder; where the Mind,
In endless Growth and infinite Ascent,
Rises from State to State, and World to World.*

Winter, ver. 474.

20. Trust in the Supreme Being.

*SHOULD Fate command me to the farthest Verge
Of this spacious Earth; --- 'Tis Nought to me;
Since God is ever present, ever felt,
In the void Waste, as in the City full;*

70 RHETORIC MADE EASY, or

Since He sustains, and animates the Whole;

In all apparent, wise, and good in all;

From seeming Evil still educes Good,

And better thence again, and better still,

In infinite Progression. --- But I lose

Myself in Him, in Light ineffable!

Come then, expressive Silence, muse his Praise.

Hymn on the Seasons, ver. 107.

BUT 'tis Time to return to our *Critic*, who is come now to SECTION XLIV. and the last. In which, as a *Conclusion* to this Treatise, **LONGINUS** inquires — *Whence it came to pass that in his Day there was such a Scarcity of truly excellent and sublime Writers?* — And concludes it owing to their not having the same Liberty and Encouragements to excell, as the *Ancients* had; and to the different Views of that Age, who strove rather to vye with each other in Riches and Luxury than Learning and Virtue.

BUT how much more laudably partial is our Sublime **THOMPSON** towards some of his *Contemporaries* and Country-men! —

HAPPY BRITANNIA! High is thy Renown
In Sages too, far as the sacred Light
Of Science spreads, and wakes the Muse's Song.
Thine is a BACON form'd of happy Mold,
When Nature smil'd, deep, comprehensive, clear,
Exact, and elegant; in one rich Soul,
PLATO, the STAGYRITE, and TULLY
join'd.

What need I name thy BOYLE, whose pious Search
Still

LONGINUS's SUBLIME. 71

Still sought the great Creator in his Works,
By sure Experience led? And why thy LOCKE,
Who made the whole internal World his own?
Let comprehensive NEWTON speak thy Fame,
In all Philosophy. For solemn Song
Is not wild SHAKESPEAR Nature's Boast and
thine?

And every greatly amiable Muse
Of elder Ages in thy MILTON met?
His was the Treasure of two thousand Years
Seldom indulg'd to Man; a God-like Mind,
Unlimited, and various, as his Theme;
Astonishing as Chaos; as the Bloom
Of blowing Eden fair; soft as the Talk
Of our Grand Parents, and as Heaven SUBLIME.

Summer, ver. 604.

With This, SIR, I return you your *Treatise*, and am,

Your most humble Servant,

J. H.



QUE S.

QUESTIONS to be answer'd by the *Text of the First Book*, being that Part which is to be committed to Memory.

Q. **W**HAT is *Rhetoric*?

What is it's *Principal End*?

What is it's chief *Office*?

What is the *Subject* it treats on?

How many *Parts* hath *Rhetoric*?

Q. **W**HAT is *Invention*?

On what are all *Arguments* grounded, and
from whence are they to be sought?

What are *Reasons* to do?

What are *Morals* to do?

What are *Affections* to do?

Q. **W**HAT is *Disposition*?

How many *Parts* are there in an *Oration*,
and in what *Order* should they stand, and
how may they easily be remember'd?

How many, and what are the *Parts* of a
Theme, and how may they easily be re-
member'd?

Q. In what doth *Elocution* consist? and

What are it's *Parts*?

What doth *Composition* regard?

What doth *Elegance* consist in?

What mean you by *Dignity* of *Language*?

Q. What is the *Difference* between *Tropes* and
Figures?

What is a *Trope*?

How many, and what are the *Chief Tropes*
in *Language*? What

QUESTIONS to be answer'd, &c.

What is a *Metaphor* ? an *Allegory* ? a *Metonymy* ? *Synecdoche* ? an *Irony* ? an *Hyperbole* ? a *Catachresis* ?

How many, and what are the *Faults of Tropes* ?

Q. WHAT is a *Figure* ?

How many, and what are the *Principal Figures in Speech* ?

What is an *Ecpheensis* ? an *Aporia* ? *Epanorthosis* ? *Aposiopesis* ? *Apophysis* ? *Apostrophe* ? *Anastrophe* ? an *Erotefis* ? *Prolepsis* ? a *Synchoreisis* ? *Metabasis* ? *Periphrasis* ? a *Climax* ? *Asyndeton* ? an *Oxymoron* ? *Enantiosis* ? *Parabole* ? *Hypopyesis* ? *Presopopœia* ? *Epiphonema* ?

How many, and what are the *Faults of Figures* ?

Q. WHAT are *Repetitions or Turns* ?

How many, and what are the *Principal Repetitions* ?

What is *Anaphora* ? *Epistrophe* ? *Symploce* ? an *Epizeuxis* ? *Anadiplosis* ? *Epanalepsis* ? *Epanados* ? *Ploce* ? a *Polyptoton* ? *Antanaclasis* ? *Paronomasia* ? *Paregmenon* ? *Homoioteleuton* ? *Synonymia* ?

What is to be observ'd in the *Use of Repetitions* ?

Q. WHAT is *Pronunciation* ?

What are the *Parts of Pronunciation* ?

In the *Delivery of an Oration*, what is to be observ'd as to *Voice* ?

What is to be observ'd as to *Action* ?

Upon the Whole, *What must be done to make ourselves acceptable Orators* ?

A N

ALPHABETICAL INDEX

OF THE

TROPS, FIGURES, and TURNS, in
both *Books*; directing to the Place where they're
explain'd with Examples.

Note, *The Numbers I, II, shew the Books; and 1, 2, 3, &c.*
the Pages.

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